

Vogue

Paris
Openings-
first
report



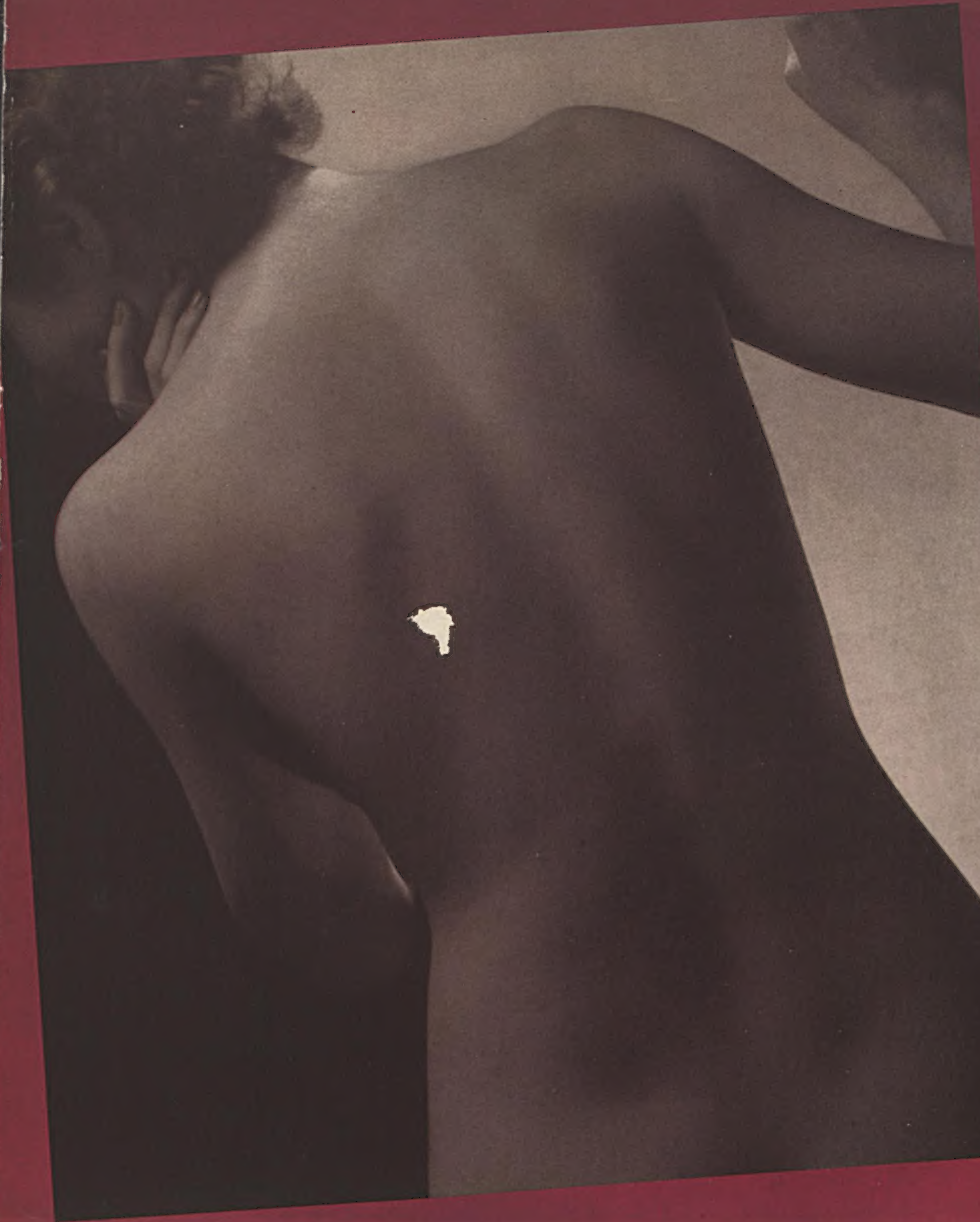
Brown

MARCH · 1 · 1935
PRICE 35 CENTS

V

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© THE CONDE NAST PUBLICATIONS, INC.



No. 1 of a new series

CANNON TOWEL TALKS . . .

Good news about long-pile, fine-yarn towels

JUST a word in prelude: It is so easy to forget that the state of one's outer surface may make or mar health and even happiness . . . *unless* we recall that the human skin is our largest physical unit (having 2440 square inches of space in the case of the "average woman"), and that all these inches are a labyrinth of nerve ends, tiny glands, valves, muscles, and blood vessels. Let's not be too technical. But let's know that the reactions of this great stretch of living space have much to do with well-being—and let's try to learn just which treatment works best.

The towels you use play a major role in your care of the skin. Today's lesson concerns the long-pile, fine-yarn weaves that some people find ideally suited to their individual needs. We make a number of different types in this division, and many styles.

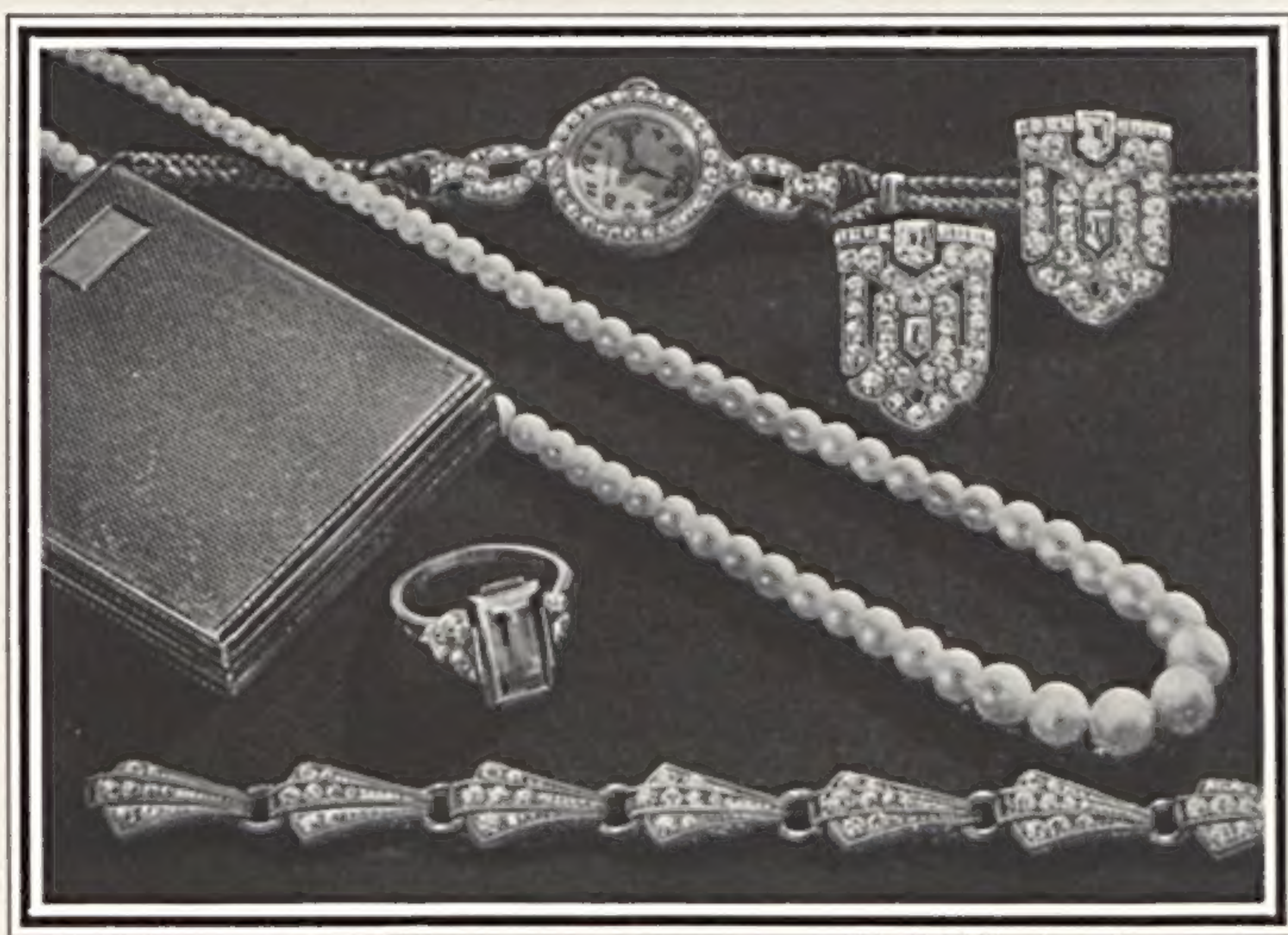
Their distinction first of all is in the yarn itself. Special soft cotton is twisted into finer and richer strands, then woven with more slack to make the loose loops of the terry longer. The resulting texture is different from that of the usual Turkish towel, somewhat softer and lighter and more delicate to the touch. The loops lie flat, in the English manner. The result is new interest—new luxury! If you have sensitive skin that calls for this treatment, look up these towels as soon as you can. Press one against your face and wrists. Compare its looks and its feel with other heavier, coarser types. . . . Perhaps here's toweling as you like it!

Of course, Cannon makes all kinds of towels, all the designs and colors you like, all sizes and weights and weaves, a towel for every person and purpose—at prices that *always* mean more for the money. . . . Later talks in this series will cover other newsy specialties. Meanwhile, won't you write for our classic book, "10 Kinds of Baths," which may give you priceless tips on washing and drying? The book is free. . . . Cannon Mills, Inc., 70 Worth Street, New York City.

• Several best-selling Cannon towels in the new long-pile, fine-yarn class. These are usually priced at 75c to \$2.00 each in the bath towel size. You will find wash cloths and bath mats to match. Other Cannon towels cost 20c to \$2.00 each.

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



Jewelry
A Large Selection
Within a Wide Range of Price

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS

LONDON



WHITE CLOUD . . . original Bendel model, of
sheer white roma over crepe, girdle of two shades
of apple green . . . White Russian ermine capelet.

Henri Bendel INC.

10 WEST 57th STREET, NEW YORK

THE ☆ NADA VALCUNA FROCK 12.95

This exclusive little two-piece sweater frock is becoming to everybody, and is most practical, for it will not stretch, shrink or sag. In delectable pastel shades of pink, cherry, yellow, white or aqua blue. Sizes 14 to 20.



EXCLUSIVE GOOD SHEPHERD SWEATERS

For warm weather, these famous hand-loomed sweaters are of soft, featherweight fingering yarns that wash beautifully. Pink, raspberry, white, baby blue, light green or yellow. Sizes 14 to 20. Pullover, 5.00

Ribbon-bound Cardigan, 6.95

☆ Reg. U. S. Pat. Off.

Best & Co.

FIFTH AVENUE AT 35th STREET

GARDEN CITY - MAMARONECK - EAST ORANGE - BROOKLINE - ARDMORE

The "LOVELL" — a brisk, outdoorish oxford, combining tweed and harmonizing calfskin, and featuring the scuffless heel.

Pace Setters **OF FASHION** **WITH** *Scuffless Heels*

Initial beauty, complete comfort and long wear distinguish the latest Selby Arch Preserver Shoes. The slenderized, featherweight Selby Arch bridge gives an invisible assurance of comfort. Another outstanding feature . . . heels that are scuffless! "Pyraheel," du Pont's pyroxylin plastic material for women's shoe heels, has been adopted by the Selby Shoe Company as the covering for these exquisite shoes. Scuffed or scratched heels will no longer ruin the beauty of this footwear, for "Pyraheel" is scuff-proof. Here are shoes that combine lasting comfort with long wear. For further information on "Pyraheel," write the Du Pont Viscoloid Company, 350 Fifth Avenue, New York City.

The "JUNE." An afternoon oxford that emphasizes the vogue for contrast. Perforations go completely through the lining. The high, Continental heel is scuffless.

DU PONT
REG. U. S. PAT. OFF.

PYRAHEEL

REG. U. S. PAT. OFF.



The "DORCAS." Brown and Almore kid are featured in this unusual dress sandal. Perforations are underlaid on contrast. The heel is Continental and scuffless.

THE SELBY SHOE COMPANY, PORTSMOUTH, OHIO. MAKERS OF *Slenderized* ARCH PRESERVER SHOES FOR WOMEN



NELSON

Black Diamond—a brilliant taffeta dress that sweeps into a ten yard expanse at its hem. A frosty white jacket of quilted matelassé that hugs tightly at the waist. Highly sophisticated foil for today's beauty.

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



ARTHUR O'NEILL

MILGRIM

6 WEST 57th STREET
NEW YORK

Lace in midnight blue for festive spring nights! Lace to ripple softly over your shoulders and swirl at your feet! A leaf pattern with the delicacy of an etching! A superb gown—and one of a group from the Milgrim spring collection.

DETROIT

CLEVELAND

MIAMI BEACH

B. ALTMAN & CO.

wood violet tweed . . .

**in Muriel King's inspired interpretation
of the tailored suit for 1935 . . . notice
the short high-buttoned dandy's jacket
. . . the slightly flared skirt . . . the parma
violet nosegay (matched by a parma violet
silk blouse) . . . from the new spring col-
lection in the Shop of American Design—
third floor. copies 115.00**



STREAMLINED AND AIRCOOLED



Caprice, a little French Pantie
in the new training-pants style



(ABOVE, Left) Ritzmode, a light but powerful girdle, having cut on garters with new pancake flat clasps. (ABOVE, Right) Slimster, smooth pantie-girdle, detachable garters. All three Aeronauts in French Peach. Sizes 24, 26, 28, 30. Worn here with Carter Banjo bandeaux

Presenting for the first time
on any figure
AERONAUTS
a new, two-way stretch, French
Stitch fabric by

Carter

Exciting new "Lastex" material

Thanks to the magic stretching qualities of "Lastex," Aeronauts, a superfine foundation fabric, has just been created by Carter, famous makers of fine underthings for generations. It offers you the smoothest of underdressing for the new Regency silhouette. It will mould you and hold you slim, firm, free and cool in days under the sun soon to be. This light, open, airy web of soft, flexible, porous material is indeed streamlined and aircooled. You will be amazed at its uncanny power to subdue the rebel bulges that even youth is heir to. Another triumph for The Miracle Yarn which, as you know, imparts a permanent and washable stretch to any type of woven or knitted fabric imaginable. "Lastex," 1790 Broadway, New York City.

Lastex . . . THE MIRACLE YARN THAT MAKES THINGS FIT

NEAT LITTLE SUIT

an original by

BONWIT TELLER

Unarguable evidence that suits are a Bonwit Teller *forte*. One of the new tidy tailleurs of soft imported woolen. Designed by, and completely exclusive with, Bonwit Teller. 95.00. The accessories are half the fun! Turned-up white felt sailor with questioning quill, 15.50. New! crushable bag of white glove kid, 18.50. White pigskin slip-on gloves, 7.50. Smart walking shoe, our exclusive Regency Flats* in suede, 12.75.

* Copyrighted



GRAY-O'REILLY



Bonwit Teller FIFTH AVENUE AT FIFTY-SIXTH STREET, NEW YORK

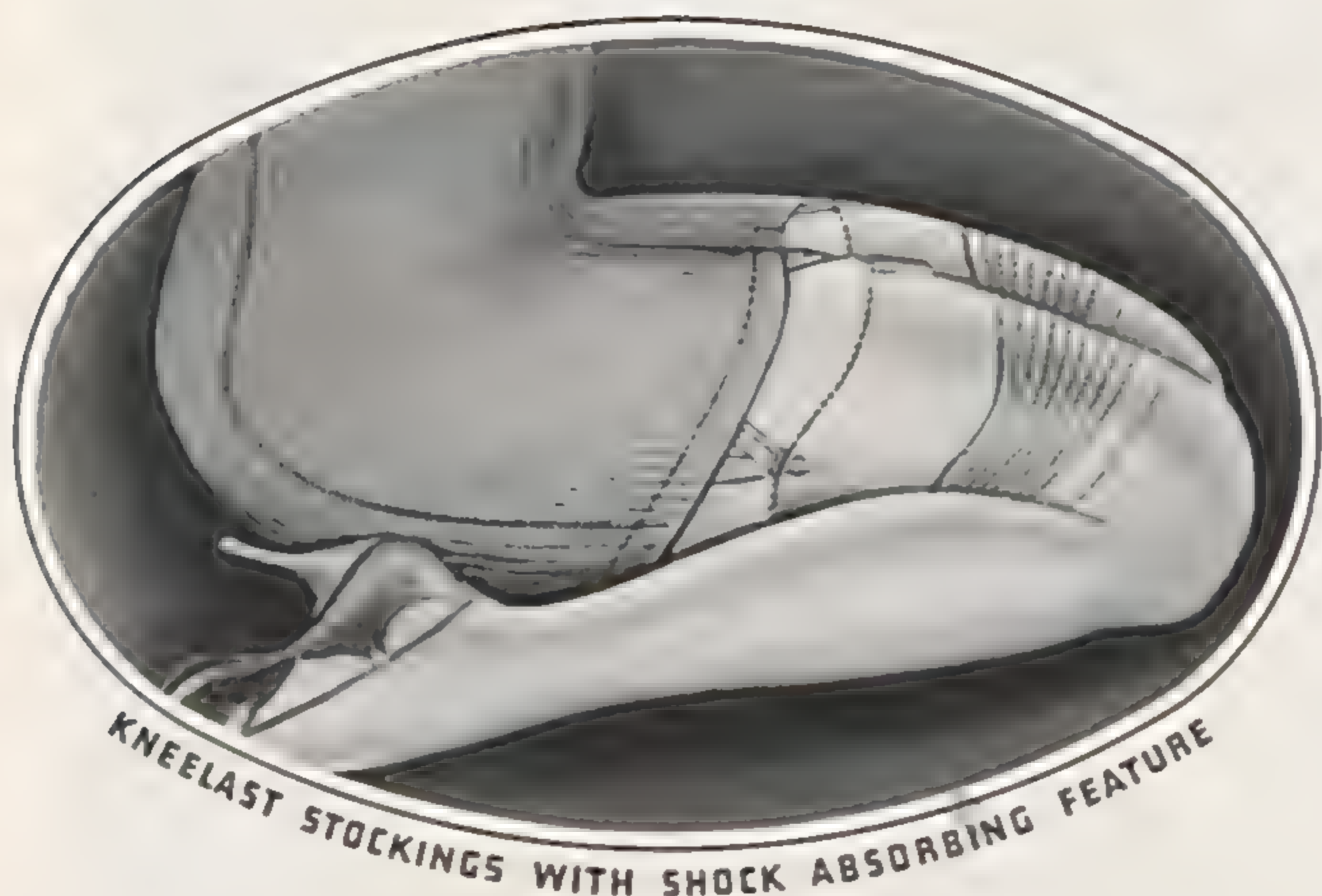


CLEAR

SHEER

LOVELY

STOCKINGS *by Vanity Fair*



KNEELAST STOCKINGS WITH SHOCK ABSORBING FEATURE

Illustrating patented "Lastex" feature that absorbs strain from garter pull when the knees are bent—minimizes danger of runs—prevents wrinkles—and definitely prolongs hosiery life.

As enticing and as durable as skill can make them! Like an original Paris model they impart a subtle beauty and smartness difficult to analyze. Maybe it's their trimness—maybe it's their exquisite texture—maybe it's the poise and assurance inspired by possessing lovely hosiery. Vanity Fair stockings are "Always Preferred" by those who know and want really beautiful stockings. At good stores everywhere.

VANITY FAIR SILK MILLS + + + READING, PA.

Designer's Original

Tailored suit with a
subtle Regency attitude—
black worsted jacket,
skirt in Oxford stripes,
crisp organdie ruche
95.00



JAY·THORPE
57TH STREET WEST, NEW YORK



Ingles



FAMOUS SCIENTISTS DISCOVER

why Smart Women approve
T-A-G stockings
 for Style and Beauty

GOOD news for hosiery budgets everywhere! Here, at last, are thoroughbred silk stockings—bewitching T-A-G chiffons—that have been *certified* for Quality and Wear by the impartial scientific staff of famous Better Fabrics Testing Bureau. And, by the authority of the Bureau, every pair of these wispy-sheer, SHADO-CLEER stockings carries the Golden Seal of Quality—your *visible* assurance that T-A-G silk hosiery has passed the Bureau's rigid tests.

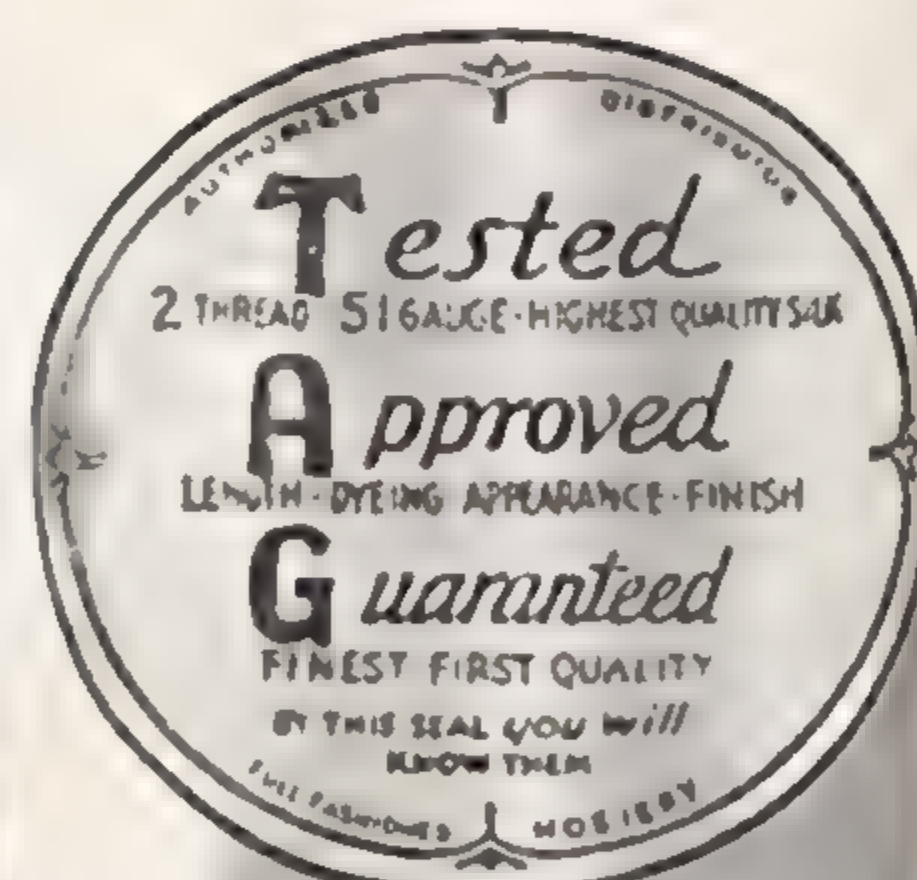
No wonder, then, that discriminating women everywhere are delighted with the style and beauty of T-A-G stockings. For scientists have proved that, in full fashioned silk hosiery, *Style is Quality and Beauty is Wear.*

In other words, the very factors that give T-A-G chiffons their ultra-chic and slenderizing fit give you many extra days of flattering wear. "Live" silk of the finest grade . . . highest manufacturing standards . . . painstaking craftsmanship . . . modern, up-to-the-minute equipment . . . to say nothing of the countless inspections and the honest sizing and marking.

You'll find T-A-G stockings, with the important Golden Seal on every pair, at the better stores—in smart new colors keyed perfectly to the new spring costume tones. The style range is complete—in sheer and semi-sheer chiffons and service weights—and the prices are from 85c to \$1.65.

SCHUYLKILL VALLEY MILLS, Inc.

Empire State Building, New York
 Spring City, Pa.



Look for the Golden Seal of Quality on every pair of lovely T-A-G stockings.

T-A-G the Certified Silk Hosiery

Exclusive TOWN and COUNTRY Tweeds

The classic three-piece suit (below) brings to mind English Point-to-points and travel by air. Colors are gloriously country-like: beige with brown and green, or grege with tan and brown. Sizes 14 to 20. The 2-piece Suit with Topcoat, \$65. Felt hat in grege or beige, with ribbons repeating colors of checks \$8.75



BOUCHARD



These suits and hats are exclusive with Wanamaker's

"Caerlee" tweed was imported from Scotland to make the navy blue suit. The skilful tailoring and the famous monotone tweed together contrive a flawless suit for Spring days in town. Sizes 14 to 20, navy only, \$49.75. Sailor of shiny palmetto straw in navy blue or black \$10

The spirited *tailleur* in mixed tweed was inspired by *Schiaparelli*. It has an ingenious nicety of detail. Sizes are 14 to 18. Predominating colors are grege with blues, or beige with brown and green, \$39.75. Felt hat in grege with blue ribbon, camel with brown, all lapis blue, all cognac brown. \$7.75

Hat sizes 21½ to 23.

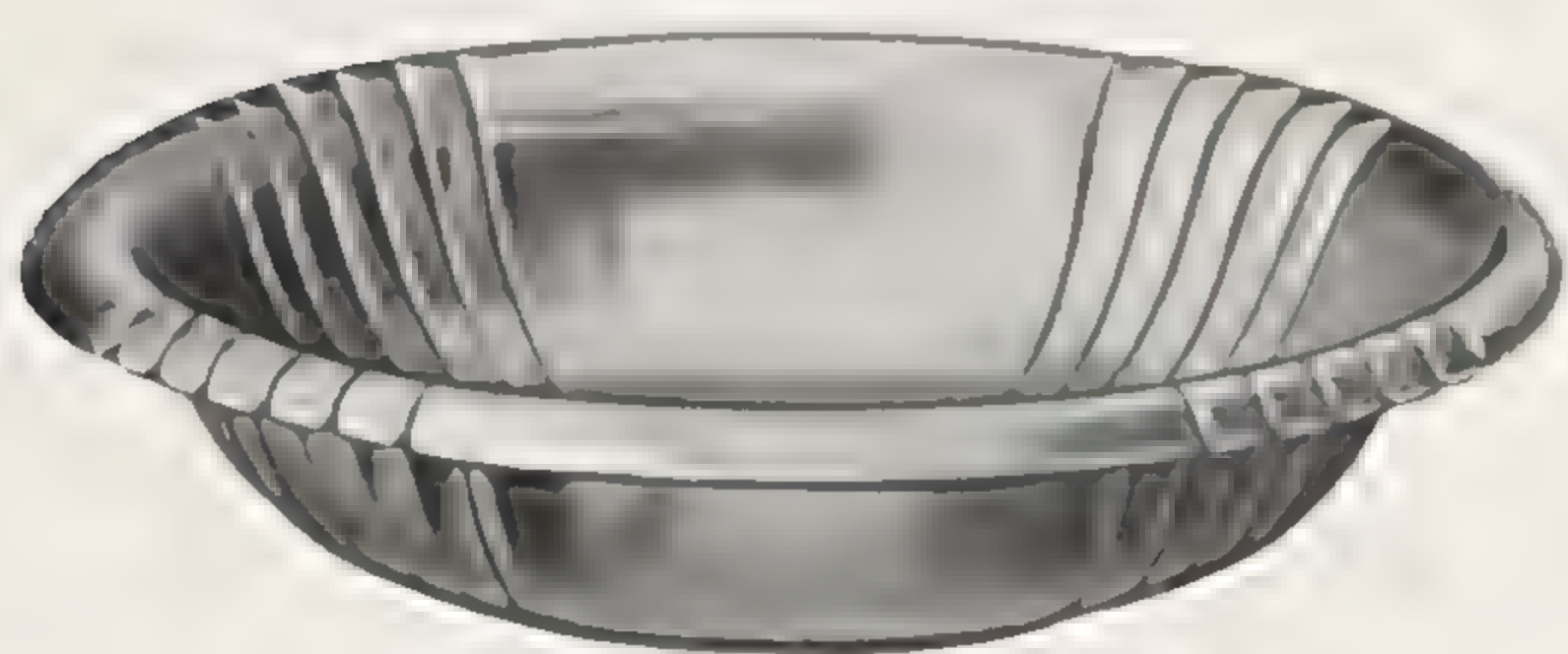
JOHN WANAMAKER

In Philadelphia: One Broad Street

In New York: Wanamaker Place, 10th St. at Broadway

CLASSIC tradition, continually reasserting itself, has formed the motif for *fascinating* DORIAN, the newest creation in Sterling Silver of the Silversmiths of Watson Park. Simple and modern in its treatment, *fascinating* DORIAN meets the demand for a "plainer" pattern with sufficient decoration to make it eternally correct for all formal or informal occasions . . . a pattern that will harmonize with any period of dining room furnishings.

Fascinating DORIAN and DORIAN ROSE are on display now at your jewelers, or you may have a beautifully illustrated brochure on request.



fascinating

DORIAN



BY THE SILVERSMITHS

OF WATSON

© PARK=ATTLEBORO,

MASS. © © ©

incredible but true! dresses
of new imported French silks
under twenty dollars



PHOTOGRAPHED AT THE CARLYLE, NEW YORK



AN ACTUAL DRESS PHOTOGRAPHED AT LA CRÉMIÈRE, PARIS

You know the exquisite luxury of French silks, and how shudderingly expensive they are! For a year, we've been quietly contriving in Paris and New York to produce dresses in exclusive French silks to sell at smart-to-be-thrifty prices. Now they're ready: eight styles created expressly for Macy's by American designers. When you order, please indicate second choice—as quantities are limited. Hats by Maria Guy and Molyneux (Macy's second floor) copied at 4.99.

★ MACY'S 3RD FLOOR, 34TH STREET & BROADWAY

A. wool coat and dress—pink on black, green on black, powder on navy, chartreuse on brown. 12 to 20. 19.98

B. one-piece dress—white on navy, on brown, on black, on peacock, on royal, on wine. 12 to 42. 15.89

C. jacket dress—white on navy, on brown, on black, on green, on blue, on red. 12 to 20. 19.98

Yes—You can achieve the

STREAMLINE SILHOUETTE

LE GANT*
OF
*Youthlastic!**

STRETCHES BOTH WAYS
WILL NOT RIDE UP

Sit, stand, crouch or bend,
Le Gant stays in place
and invisibly achieves the
streamline silhouette that
fashion demands.

Le Gant is different
and uncopyable

At the better shops
\$5 to \$35

*TRADE MARK REG.
U.S. PAT. OFF.

THE WARNER BROTHERS COMPANY
200 Madison Avenue New York

© '35 W. B. Co.



New Individuality

The thing that will impress you most about Spring clothes is the great individuality of their fabrics. Forstmann Woolens, through their wide variety of new textures and subtle shades, inspire you to be original . . . invite you to explore a new world of flattering colors. Examples are shown above: a suit

in Forstmann's *Romano* blue, and a coat in the new *Trutan* beige . . . both reflecting a well-bred simplicity that only fine fabrics can express. At all leading stores . . . in costumes and by the yard. Forstmann Woolen Co., Passaic, N. J. Sales Office . . . Empire State Building, New York City.

Forstmann Woolens

Evening Begins in the Afternoon



■ Visitors to New York marvel at the young, fresh faces of the lovely women they see at theatres, shops, supper clubs. "What is the secret," they invariably ask, "of this beauty that triumphs over excitement, late hours, and endless gayety?"

Perhaps this is the answer: Evenings begin, for many of New York's famous beauties, not when the lights go on, but in the afternoon . . . at Dorothy Gray's Fifth Avenue Salon. To this delightful, intimate salon, they come for a priceless hour of rest and beauty care. Here skilled hands smooth out lines, bring freshness to weary faces, sparkle to tired eyes. And here

each woman is given the special make-up that accents her individual beauty.

You can follow at home this Dorothy Gray method of skin-care and individual make-up.

Dorothy Gray Make-up is glamorously youthful because it is so *natural*. It's very simple when you know just the things to use and use them right!

Dorothy Gray Make-up Foundation Cream, to give the new velvet-smooth finish and make powder adhere. White, natural, rachel \$1. Dorothy Gray Rouge and Lipstick, matched in color and in name. Compact Rouge, \$1 . . . Cream Rouge, \$1.25 . . . Lipsticks, \$1.

Dorothy Gray Salon Face Powder. Ravishingly soft and flattering. Perfect skin-tone shades . . . \$1, \$3. NEW! Dorothy Gray Continental Compact. Smart, two-toned copper in modern design . . . wafer-thin! Double, \$3. Triple, \$3.50.

Just ask at your favorite shop for these Dorothy Gray "Salon Make-up" preparations and for the free booklet, "How to Use the New Make-up."


© 1935, Dorothy Gray

Dorothy Gray

Salons at 683 Fifth Ave., New York
Los Angeles · Chicago · Denver · Atlanta · Washington
Boston · Milwaukee · Paris · Brussels · Amsterdam
and on the Grace Line "Santa" Ships

SOFTLY WE GO TO PRINT
IN
DU PONT RAYON



This Crepelon woven by Shirley of Du Pont Rayon is soft as a whisper and clear dye in print—two special charms of Du Pont Rayon. Fashion writers call it crepon, which means long crepes, rather deep, and very smooth to the hand. Left—A jacket-length capo (it snaps on)—over the elbow sleeves—pique touches. Right—Flurry of white blocks smattered with pastels for the very chic suitmaker dress. \$19.95—Navy, brown, or black grounds  Sizes 36 to 42—Women's Budget Shop

LORD & TAYLOR

FIFTH AVENUE, NEW YORK

CHICAGO
MARSHALL FIELD

PITTSBURGH
JOSEPH HORNE

LOS ANGELES
J. W. ROBINSON

Where MINUTES are worth HUNDREDS of DOLLARS..



HOURS ARE SPENT ON A

Star's Stockings



● Time is precious in Hollywood's studios. Yet hours are often spent choosing the correct stockings for its stars. For Hollywood knows that faultless chic is a matter of the smallest details.

At the Warner Bros. studio they've found that the ankles of Screendom look their loveliest through the crystal clearness of Mojud Clari-phanes. A new patented process of knitting makes them more completely free from rings, streaks and shadows than any stockings

known 'til now. Their *Screenlite* shades were specially developed by Orry-Kelly, famous designer of fashions for Warner Bros. pictures.

These are the stockings the stars wear. You can wear them, too. The exquisite *Screenlite* shades, which you can obtain only in Clari-phanes, will bring added smartness to your Spring wardrobe. There are Clari-phanes for all occasions, at prices for all budgets. You'll find them at good stores everywhere.

Mojud Clari-phantane

SILK STOCKINGS

JANE ENGEL

Suggests



HER EXCLUSIVE SPRING ENSEMBLE—WORN AS A DRESS OR SUIT—IN NAVY, GREIGE, BLACK OR BROWN . . . \$19.75

Jane Engel's Latest Selections At These Shops—

Adem, Inc., Boston, Mass. • The Barclay Shop, Philadelphia, Pa. • Bird-Speakman, Inc., Wilmington, Del.
The Charlotte Parker Shop, Washington D. C. • The Judy Shop (Grosse Pointe Farms) Detroit, Mich.
Chez Elise, Providence, R. I. • The Clothes Line, Baltimore, Md. • Corman, Inc., Syracuse, N. Y.
Frances Nichols, Inc., Evanston, Ill. • M. D. Van Eman, Dayton, Ohio • Marberry, White Plains, N. Y.

Mail Inquiries Will Receive Prompt Attention

The knowing know

JANE ENGEL

MADISON AVE. at 80th STREET • NEW YORK

SILK SHEER



Silk is smart

VON HORN



Beige silk diagonal sheer suit, beige fox revers.

A tailored dinner ensemble of black silk marquisette.

SILK MARQUINETTE




SILK CHIFFON



in everything

AND EVERY WOMAN IS SMART IN SILK

TODAY—whether the scene is Paris, Hollywood, Sedalia or New York—women who *know* are wearing *silk*. ☞ Smartly dressed women are wearing silk because it gives them that indefinable feeling of assurance—it “does something” for them—like yachts or sables or pearls. ☞ Thoughtful women are wearing silk because—in addition to its loveliness—it wears so well and cleans so well; and they can feel right on any occasion with just a few good silk dresses and suits in their wardrobes and save money in the long run. ☞ Fortunately, the season’s mode presents a weave to meet every preference and every need. And when you are buying silk be sure to ask for it by name — *silk crepe*, *silk sheer*, *silk taffeta*, *silk marquette*, *silk satin*, *silk chiffon*, etc.

Look for the International Silk Guild label on pure silk 

Polka dot green silk chiffon dinner dress.

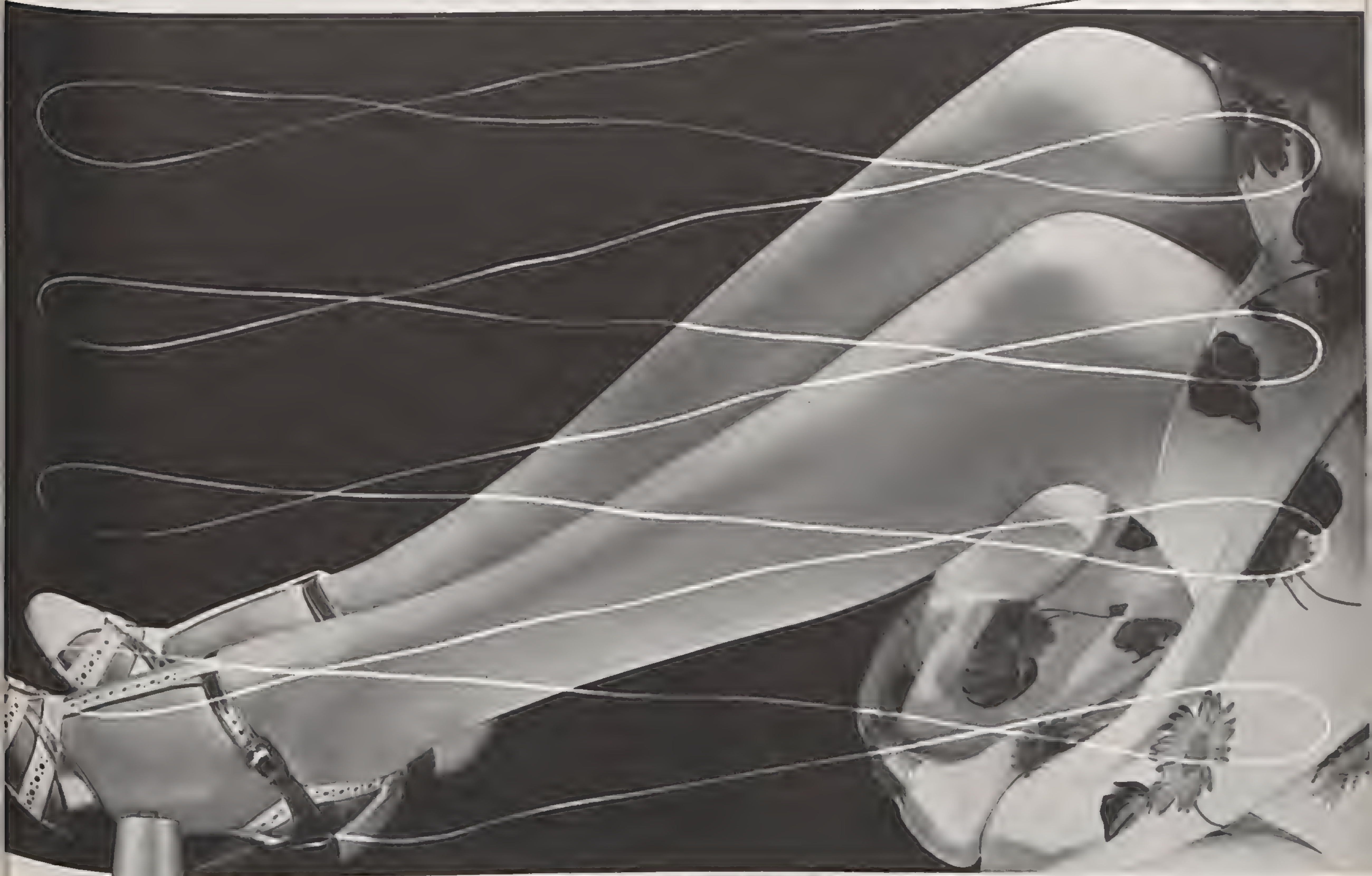
The Finesse . . . leads the way to daytime smartness with its clever arrangement of stitching and perforations over a contrasting underlay. A five-eyelet Oxford in glove-like kid, it is the perfect partner for your springtime ensembles. Has Cuban heel and is available in Black, Blue and White. This model reflects the beauty that is characteristic of

Matrix



Present in every pair of Matrix Shoes is "your footprint in leather." This patented sole molds your shoe to your foot with lines that follow nature's own. And so contributes to your inward comfort as it accents the trim style of the shoes themselves . . . a double magic. A variety of styles at \$9.00 and up. E. P. Reed & Company, Rochester, N. Y. Matrix Style Studio, 47 West 34th Street, New York.

WHEN YOU COME TO THE END OF A
perfect mile



“A MILE OF SILK, INSPECTED INCH BY INCH”

This message begins at the finish! Did you know that a stocking *had finish*? . . . something that affects the whole of its life and looks. The silk, for instance, must be dull but never dead and the fabric must retain its soft elasticity.

Berkshire Stockings,* while still damp from the dye-bath, are slipped over polished forms (a size for each size of stocking) and carefully placed in a compartment filled with heated, flowing air-currents.

Slowly . . . naturally, the stockings are dried. Never “baked,” nor hurried nor ironed with hot irons. You know how much nicer your gloves are when you wash them out and dry them

slowly. We found out the same thing about stockings and the Berkshire Finish is the glowing silken softness that results.

It's things just as simple as this . . . beginning with the inch-by-inch inspection of our extra-price silk . . . that make Berkshire so definitely a better stocking and a better buy. They're yours to try at 85c to \$1.65.

***BERKSHIRE!** Something new? Indeed no! But hitherto best known in the trade. Ask any hosiery saleswoman and she'll exclaim . . . “O, Berkshire, of course! . . . biggest full-fashioned hosiery mills in America!” The facts on this page make profitable reading for shoppers. Berkshire Knitting Mills, Reading, Pennsylvania.

The

B E R K S H I R E

Stocking

Let Spring Begin

HERE'S THE 1935 CABANA*

• Answer that urge to get gay with your feet! Blossom out in CABANAS—1935 edition of the Walk-Over idea that first glorified perforations. A new, ingenious blending of cutouts, punching and stitching. Surface interest—in the same feeling as the smartest suit and dress fabrics. Reason No. 1 why Mme. Anny Blatt chose this shoe for her Paris Opening. And *under* the surface—smooth, soft fit. Kid-lined to maintain the beauty of the original shape. Choose your colors at any Walk-Over dealer.

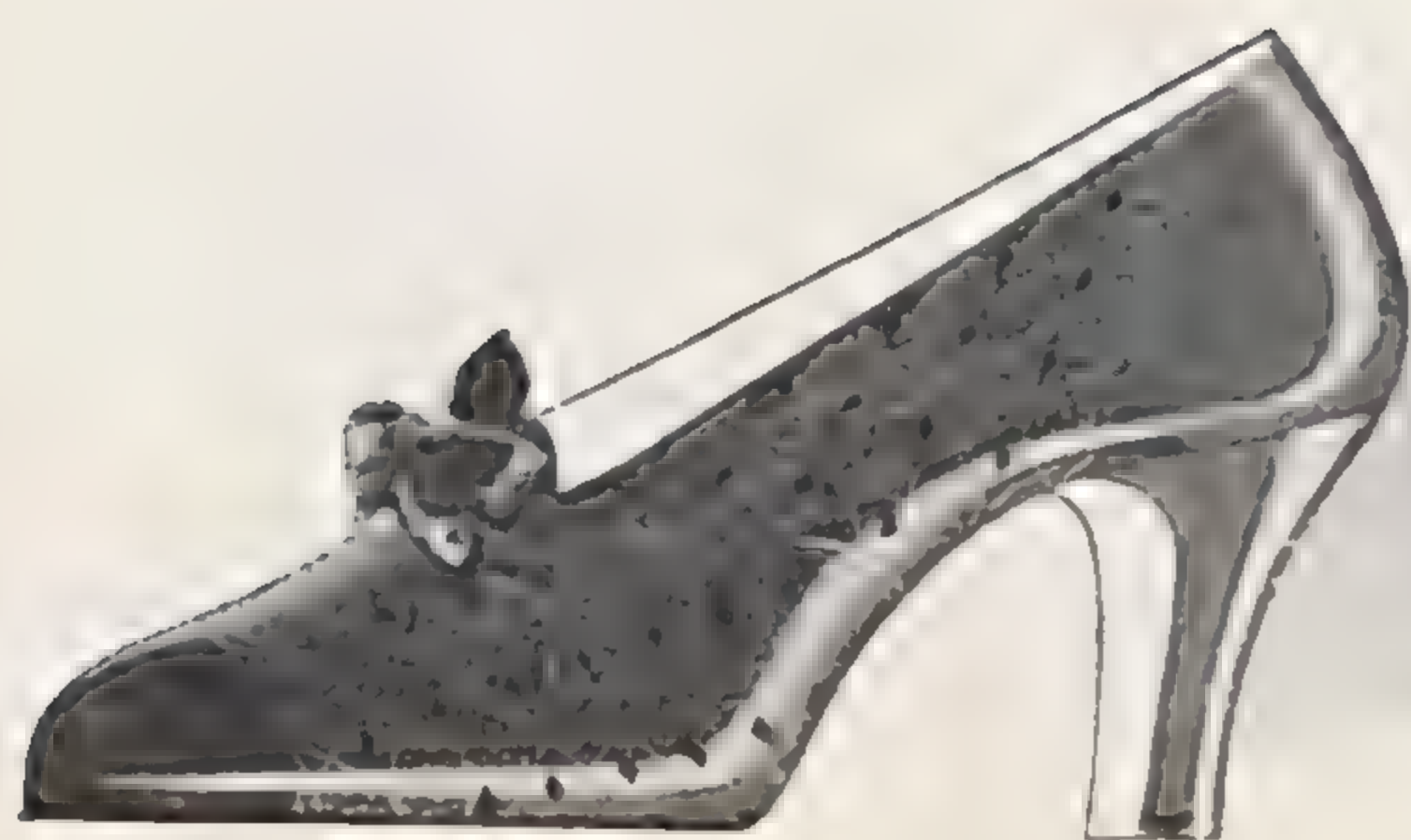
*REG. U. S. PAT. OFF.



• New Colors, New Contrasts. Among others—Clipper Blue, brighter, sprightlier, smarter. Beige and Brown for this season of two-color suits. Ties, step-ins, straps, \$8.50; Oxfords with the resilient Main Spring* Arch \$10.50. Prices slightly higher West. Photographed: The beige and brown Cabana Tie complementing a beige-brown tweed with darker brown silk blouse, from Del Monte Hickey. Ensemble hat by Carene.



DESIGN REG. U. S. PAT. OFF. D94242



Walk-Over

510 FIFTH AVE.

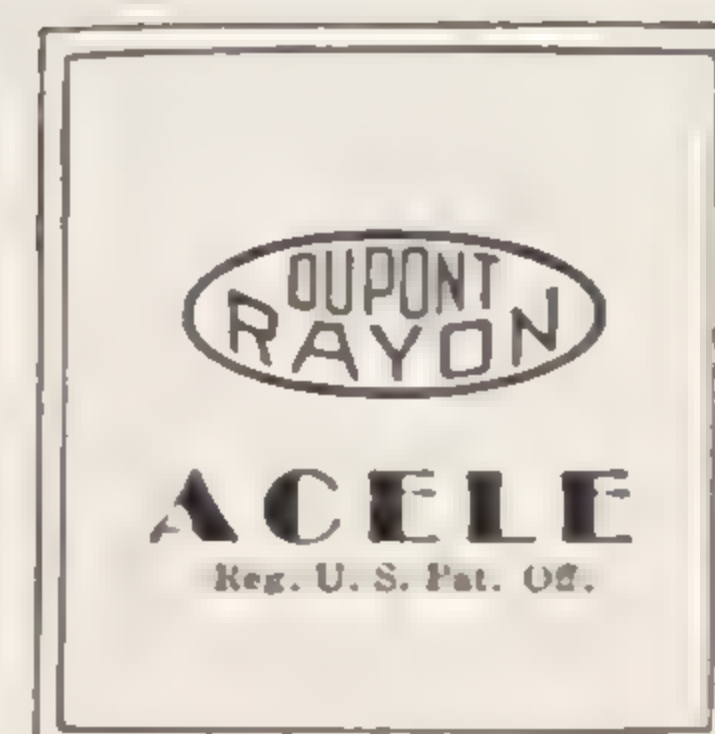
PARIS: 15 Avenue de l'Opera
LONDON: 372 Oxford St., W.1.



FABRIC BY AMERICAN SILK MILLS

DAYTIME CHIC A LA 1935—Classic simplicity. Two charming versions of the new mode, in a fascinating modern fabric, Crepe Intrigue. Woven of "Acele," the luxury yarn of fashion—a subtly flattering sheer—lusterless, fine-bodied and mist-soft. Contrasting grosgrain in soft pastels highlights the cuffs of both frocks. The tiny standing collar on the left and the crisp ruff-like one on the right are decided fashion news. In black and navy. Sizes: 14s—20

BEST & CO. NEW YORK



I. MAGNIN & CO., PACIFIC COAST · NEIMAN MARCUS, DALLAS, TEXAS · BLUM'S, CHICAGO

Put your money on Phoenix Racing Colors

THE NEW SPRING HOSIERY SHADES
WORN BY JEAN AND JILL, THE
PHOENIX HOSIERY FASHION TWINS



SADDLE

You can't lose with Saddle—a warm sun beige for yellow and green that will stay all summer.

PADDOCK

You can play to win every time on Paddock, the warm Phoenix beige for red and rust tones.

JOCKEY

There's heavy betting on this favorite—a warm light brown for browns, wines, reds and purple!

TURF

Win, place and show—that's Turf! It's a true beige for navy and the bright blues of Spring.

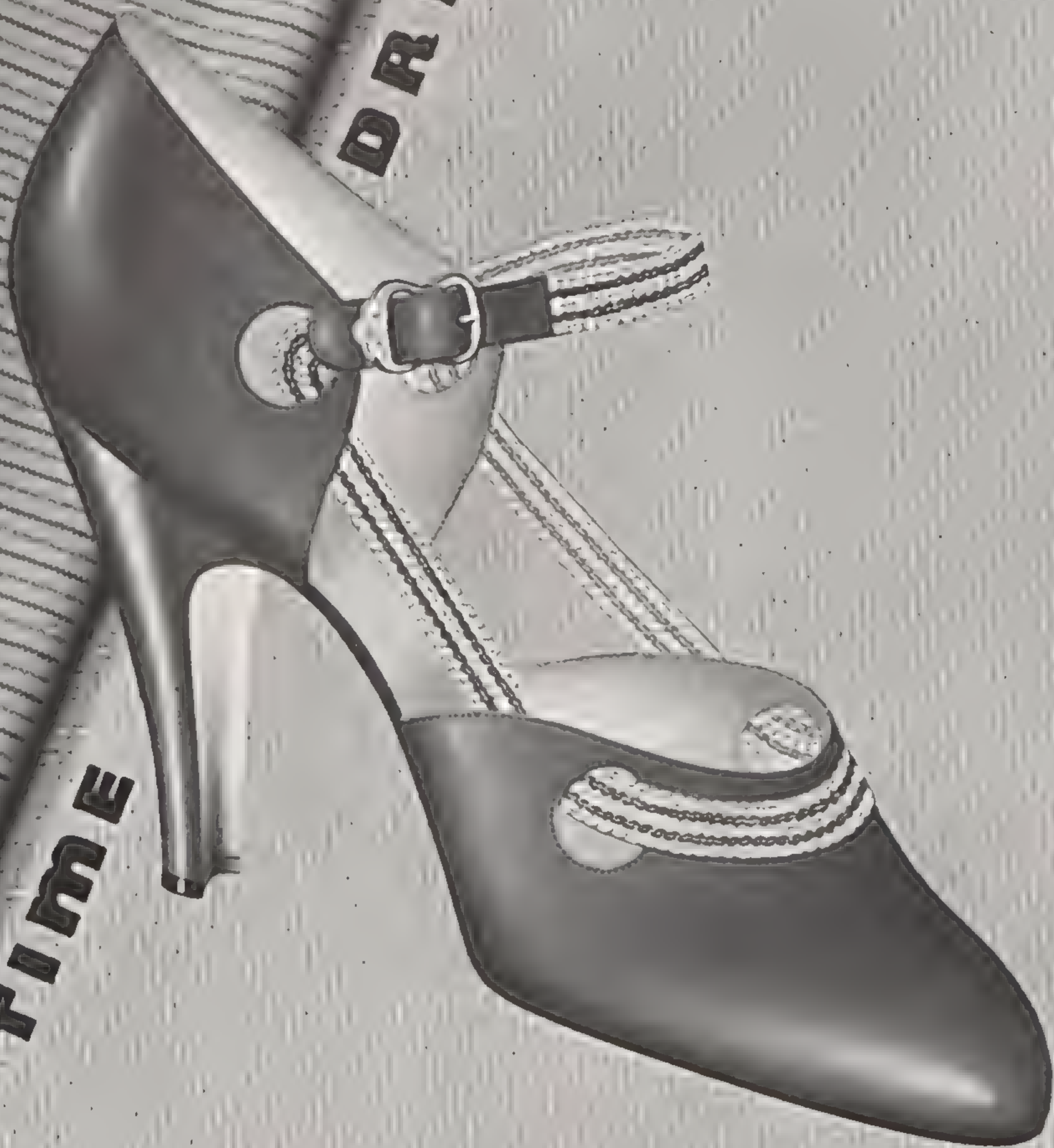
● They're style-pacers in hosiery fashions for Spring—chosen to harmonize with the daring peasant colors, the Frenchy pastels, the romantic shades of the new Spring model Jean and Jill are mad about Phoenix Racing Colors, and all the other features found only in Phoenix Hosiery. You'll cheer them,

too! Exquisitely Shadowless texture (absolutely ringless). Duo-heel, two heels in one, and sturdy all-over Tipt-toe that give such satisfactory service. Custom-Fit Top that stretches two ways to fit any size leg. There is a Phoenix stocking for every occasion at \$1.00 . . . others are 79c to \$1.95.

PHOENIX HOSIERY *with* **CUSTOM-FIT TOP**

•FOR DAY-TIME

DRESS.



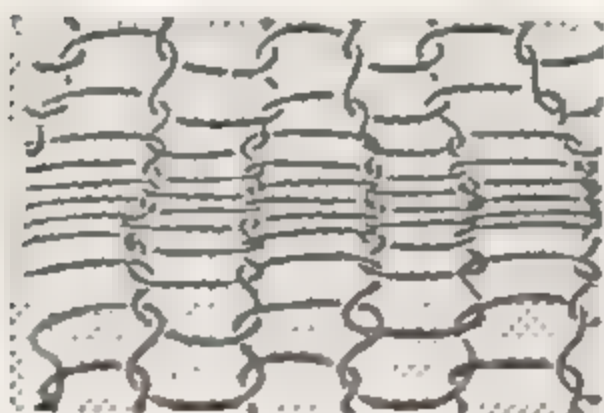
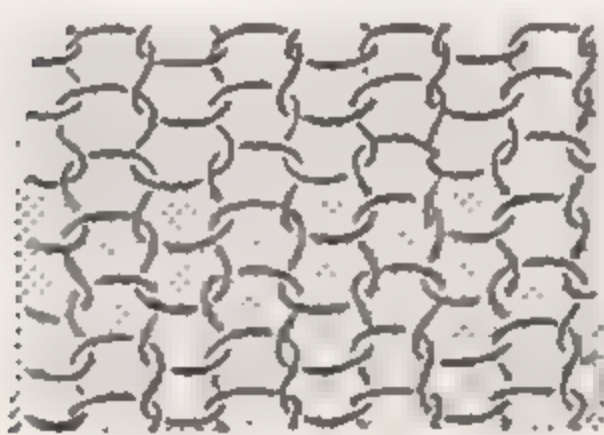
You'll wear DULCY, this ultra-modish Laird, Schober sandal, with smart spring woolens or with any of the new season's other costumes for day-time dress. In either fabric or kid—in blue, brown or white—and with lovely new contrasting woven cords. Louis heel. DULCY is one of the many new Laird, Schober styles for spring now offered by the better stores in every fashion center. Laird, Schober & Co., Philadelphia.



Laird, Schober

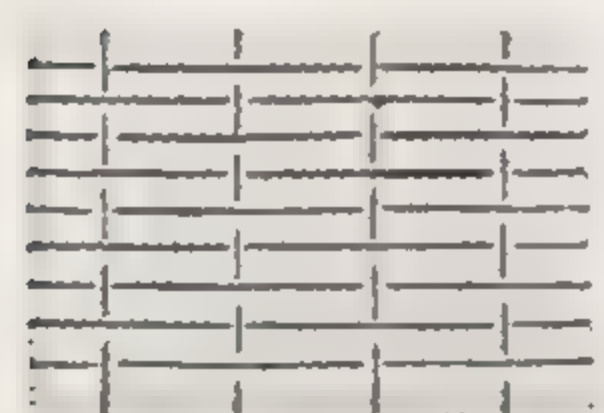
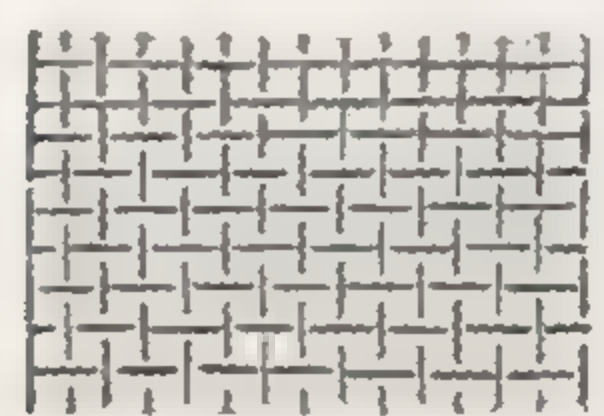


This is *why* your
GLORIOUS will
never lose its shape!



Knit fabric at rest
and under tension.

Note that thread loops are flattened. The thread, besides being stretched, is actually pulled out of position under tension—and eventually stays out!



Woven fabric at rest
and under tension.

Threads are stretched in a straight line, and hence, when tension is removed, return to their original position.

GLORIOUS Wovtex-Tuway is *woven*, not knit—of strong elastic threads completely interwoven with fine rayon for greater softness and beauty. This is why Wovtex-Tuway is known as the "indestructible elastic fabric".



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Versailles

A flattering new empire strap whose "high over the instep" effect is accentuated by strips circle-printed in contrasting color.



Palm Beach

A sandal with the unique advantage of fitting beautifully—is particularly charming in white suede, piped with brown kid.



Lev

A sport tie which has a way of making feet look small because of its clever design—combines white buck with swagger brown calf.

PHOTO BY JULES PIERLOW

Feet first

See the spring and summer styles by Rice-O'Neill and "feet first" will instantly become your slogan! A glance at their foot-flattering lines—their distinctive new materials will tell you why women whose clothes are their career select Rice-O'Neill shoes enthusiastically.

So wide is the variety—so charmingly correct each style—you'll find it easy to suit your needs. Wear them and you'll know that expert designing—skilled workmanship—the finest of materials *do* make a difference! Unusual and comfortable as they're smart—shoes by Rice-O'Neill are really exciting at \$8.50 to \$10.50. Ask for them at leading shoe and department stores!



U.S. Design patents have been applied for on the three shoes illustrated and others in the Rice-O'Neill line.

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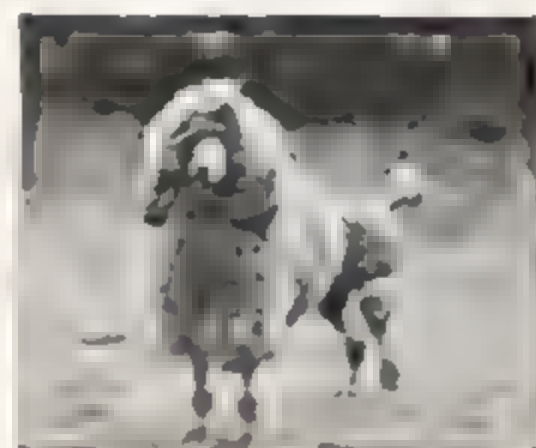


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Specific questions on dog subjects will gladly be answered by The Dog Mode of Vogue.



Ch. Clown of Stagboro, C. N. Myers

Sportsmen All England, Ireland, Scotland

It goes without saying that any woman who wants a bird-dog will consider the Setter threesome—picking the all-round Englishman, the speedy Irishman or the enduring Scot as her instincts and her locale dictate. But lots of us who don't shoot, or shoot but seldom, would be wise to consider the Setter for other than his prowess in the field; for be it known that he is one of those "specialized" breeds that are completely successful and at ease while doing a whole lot of things quite different from those for which they were developed.

Here is somebody who has one of the grandest dispositions on four feet. He isn't quarrelsome, but he won't let the outsider put anything over. He's been trained not only to obey but to make it his joy in life. He's not supposed to be a watchdog, but he has extraordinary nose and ears for anything out of the ordinary taking place at suspicious hours. He's gentle with children. He's not apt to be ill or develop dispositional quirks. And could you conceive of a better-looking sports-clothes accessory? For any woman who has the same rangy sort of distinction, the same well-bred poise, a Setter is the final touch to make the picture leap straight into *vogue*.

One thing all the Setters should have, for the sake of their physical well-being no less than as a matter of plain human justice: plenty of exercise. One and all they are free-ranging, speedy dogs that love to stretch their legs in unchecked country gallops. To sentence one of them to a lifetime of city imprisonment and sedate sidewalk promenades on the end of a leash comes pretty close to criminal cruelty. Should you be one whose lot is cast in such a mold, don't—*please* don't—take unto yourself a Setter!



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The Irish, Ch. Mison O'Boy. Harry Hartnett

Sportsmen All

He'd endure it, to be sure, but who with a heart would pronounce such a fate for so grand an open-spaces fellow?

Well, which Setter shall it be? They're all good, all famous. They all have interesting histories and rosy futures, sincere devotees and partisans who look askance if you prefer either of the others. But, here goes for an attempt to give each of these canine gentleman his due, when anybody with the price and the usual sense would much prefer to do a "take-'em on the trio."

The English Setter, dating back to the fifteenth century, when he was bred purely for sport, has an exciting story during the nineteenth, when the show-dog era started him after bench awards for beauty as well as brains, and still ranks ahead of his running mates in popularity reckoned by numbers. His long, telescopic head with but little stop, his rather narrow skull and square muzzle, his arched neck and shoulders well laid back, his deep chest and straight forelegs, his slightly crouching attitude, like a cat about to spring, make him a fine figure in the ring. As for those hazel eyes and that flecked coat—which may be black and white, lemon and white, liver and white or black, tan and white—few dogs look as well-dressed or seem to have as much personality. Don't suspect for one instant that his coat will be a perfect nuisance to keep neat and beautiful, for it's really surprising what a moderate amount of grooming will do for it. As a matter of fact, this statement really applies equally to all three of the Setters.

In most respects, the Irishman is his counterpart—same approximate size and much the same body-lines, though a bit



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SAYS
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MR. AND MRS. H. D. SIMS

McLOUD

OKLAHOMA



Woodcock's Princess at work. Mr. & Mrs. H. Wheeler, Jr.

Sportsmen All

(CONTINUED FROM PAGE 16q)

more galloping. But his head is shorter, less square at the muzzle, less developed in the occipital bone. His eyes are different, too—a lighter hazel, less haw or none at all, and an expression that the Dog Books call, "typically Irish." One and all, the Irish dogs have this lively look in the eye—Water Spaniels and Terriers as well as Setters. Color runs true to Ireland, too, where the red dog is indigenous. And the Irish Setter, who moves so fast, seems to have taken a lot of the wave out of his shining coat, otherwise like his English cousin's. That coat, by-the-way, is an amazingly beautiful thing. There isn't its counterpart in the whole canine kingdom, such a marvelously rich red mahogany is it.

There is something of the traditional Irish, too, in the red fellow's temperament, a certain dash of independence that only adds to his attractiveness. The hunting fraternity term it "hard-headness," and value the determination which characterizes it. But don't think for a moment that the Irishment is lacking in gentleness and affection; he has his full share of these qualities, thereby again proving himself a true Celt.

When it comes to the Gordon, there's a bit of mystery as to who made him and why—some legends and but few facts. Yet all we have to do is look at him, to believe that nineteenth century crosses, accidental or otherwise, have certainly done a good job. He's a bigger and more strongly made dog than either of the others. His skull is stronger, with less development of the occipital bone, his eyes are deeper-set and show more haw. He goes in for more feathering and a flat, dense coat—jet black and rich mahogany tan. And, if you chance to admire the soul that stands the long pull even more than the fellow with dash—he's yours. . . . Well, are you any wiser? You really couldn't miss, no matter which you took.



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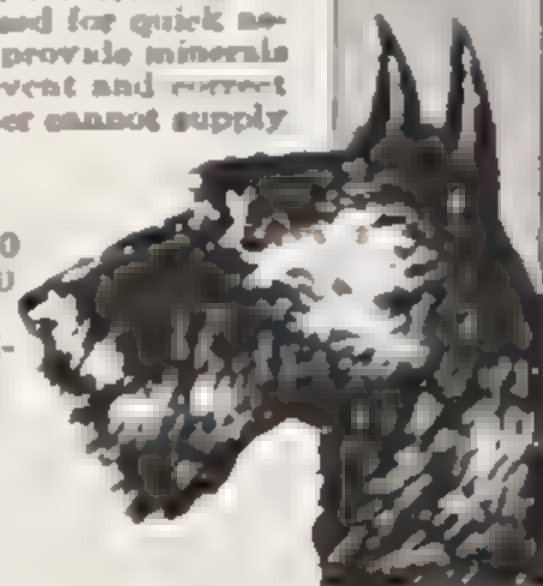
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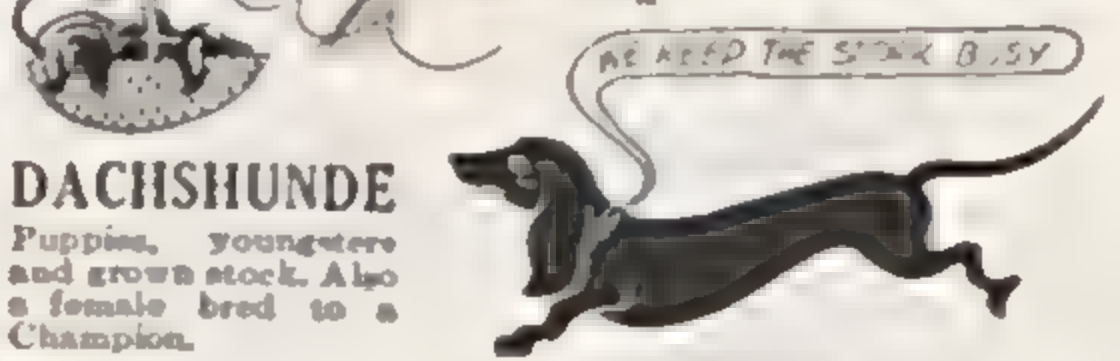
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An illustration of a woman in a long, purple, sleeveless gown with a small white bow at the waist. She is holding a cigarette in her right hand. To her right is a line drawing of a woman in a similar pose, wearing a white Foundette (a type of girdle) and holding a cigarette. The background is plain white.

Foundettes by Munsingwear

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... He left for the West several days later. A short note from him. Then silence. Gossips wondered what could have nipped their budding romance. *But she knew!*

★ ★ ★

Women of every age are thinking, as never before, about the appearance of their bare feet. Swimming, stockingless ensembles, openwork sandals—all tend to reveal feminine feet to critical eyes. And misshapen

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**MADE
OF
CREPE
SWAY**

Bound to be the pet of your spring frocks—and made to endure the strenuous life you're going to give it. Crepe Sway was chosen for the March Dress of the Month because it is a new dobby weave made of Enka rayon yarn—with a little square print—because it has a marvellously soft texture, is so very tailorable and has real stamina.

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Vogue Covers



Mexican wares

• The United States
have turned out to be
so interesting that this
month we are adven-
turally exploring further. Things
have been happening in Mexico, as
every one knows, and one of the most
exciting things is the gradual ap-
pearance, since the Revolution there,
of true native art. Mexican art, until
a very few years ago, was so influ-
enced by European and especially by
Spanish ideas that no one but the
Mexican Indians themselves knew
their own work. Mexico's artists—
Rivera, Orozco, and Covarrubias—
have been "discovered" and are fa-
mous. But there are beautiful things
made for practical use, not by fa-
mous artists, but by the Mexican
Indians themselves, in the little vil-
lages in Mexico where tourists never
go.

Down in Dallas, Texas, however,
the shop of A. Harris and Company
has collected some of the gayest and
most tempting products of Mexican
art that you can imagine. This firm
has ferreted out, from the Taxco dis-
trict, some tinware with a distinction
and charm quite its own. The natives
of Taxco have for generations been
making candlesticks, shadow-boxes,
mirror and picture-frames of tin, in
designs of a sophisticated simplicity
almost modern in feeling. The tin
itself, in spite of its lightness, sug-
gests polished pewter.

Some of the designs are more mas-
sive than others—the wide frames for
pictures and mirrors, for example—,
so that one is almost startled by the
lightness of weight. There is a shad-
ow-box, used by the natives for re-
ligious pictures, which would be
charming with a little Victorian flow-
er painting in it. A candelabra of
unusual distinction, which holds two

candles, costs a little more than \$1.
There are, too, some small candle
shields for about the same price.
And a striking and beautiful ex-
ample of this tinwork is an antique
square lamp costing about \$7.

From the Guadalajara district
comes pottery which is irresistible.
Some of it suggests Italian pottery,
with backgrounds in sand colour, a
lapis-lazuli blue, and almost any
shade of green; but the designs have
the fiery brilliance of a flowered
Spanish shawl.

It is also the natives of Guadalajara
who make the famous painted pigs—
those gaily decorated pottery ani-
mals, each with a round handle in
his back and a slit in his tummy, in
which the young Mexicans supposed-
ly drop their pennies. There are pigs
for every purse, from tiny ones for
the penny-a-week allowance, to an
enormous porker, covered with pink
flowers and green leaves. This adult
pig should encourage hoarding
among our own offspring, for its per-
sonality is such that none but the
most mercenary child could bear to
break him—and breaking him is the
only way to get at one's wealth.
Companion pieces to the pigs are a
yellow mountain lion, sitting placidly
on its haunches, with a yawning maw
for the Sunday dime; and a shiny
black horse, saddled and bridled and
standing about ten inches high. This
horse is so handsome that, once seen,
he could never be used as a mere re-
pository for loose change; such jaunti-
ness deserves a place of honour in
any one's house. None of these ani-
mals costs more than twenty-five
cents, not even the biggest pig.

The other kind of pottery from this
district is called tonalaware, and is
the type of brown earthenware most
of us associate instantly with Mexico.
It is made in a tiny village in the
hills of Guadalajara, and not only



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the Country

is it fascinating to look at, but it is completely impervious to heat. You can put it right in the oven, or even directly over a flame, and never have a regret. The men who make it consider themselves artists, and with reason—no one but artists could depict such carefree gazelles leaping over fences, such vivacious cows, or such convincing cacti. The designs are, for the most part, in ivories and greens, and although one Indian makes one kind of dish over and over in the same shape and size, year after year, there is no dullness in the designs. There are cups and saucers, onion soup bowls with tops, chili bowls (which may be used for cereal), frivolous looking frying-pans, as efficient as our aluminum or iron ones, but twice as amusing, and a coffee-pot which is delightful. None of these things costs over \$1, and most of them cost considerably less. Besides all these, there are plates in luncheon size, round cake plates, oval and oblong platters, and finally an enormous native cooking vessel as big as a small dishpan, made of undecorated, shiny brown earthenware. This would create a sensation as a salad bowl at your next buffet supper and give you the reputation for possessing rare discrimination and originality, as well.

Almost every one knows those Mexican toy men on horseback, made of woven grass; but very few people, especially in the North, have made the acquaintance of the Mexican gentleman who is also a hearth-brush. He is made in exactly the same way as the toy men, with a woven head (and even a face), a sombrero, arms, hands, and torso, but his nether parts obligingly and most unexpectedly become a broom. He may be had for the astonishing sum of under fifty cents, and a smaller edition, which is a whisk-broom, is proportionately less. It is also possible to get an old-fash-

ioned feather duster, made of creamy native grass which very much resembles feathers. This will create a delicate nostalgia nicely combined with gratitude in the heart of any one to whom you may give it, especially if you should present it to the owner of a country house, with or without bric-à-brac.

Mexican glass is a particularly beautiful product, one of its chief beauties being its colour. The deep sapphire-blue is perhaps the best known, but this glass is also made in aquamarine, peacock-blue, amber, amethyst, and pale green. The natives have always made flower bowls and vases, but Harris and Company have succeeded in getting them to make smaller bowls for candy and nuts. And, most important of all, they now make cocktail, high-ball, and water-glasses in the regulation sizes. These cost from about ten to fifty cents each, depending on the size. There is also a carafe, which is made with a mouth large enough so that ice may be put in it.

This same shop will supply you, of course, with other Mexican things if you want them: baskets of all shapes and sizes, woven in purple, green, and red, with or without covers; leather-covered chairs, and the famous Cuera Navaca chairs, which have hand-woven rush seats and are decorated with brilliant flowers; cigarette boxes and frames of carved wood; pottery or glass bottles made in the shape of the Virgin of Guadalupe, whose shrine is in Mexico City. (The Mexicans use these bottles to bring back holy water from the shrine.) And finally, lacquered bowls, boxes, and trays made of gourds or of the aromatic linoleum wood whose pungent fragrance never seems to die.

You may order any of these articles by writing to A. Harris and Company, Dallas, Texas.



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Shops to know

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.



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Pied-à-terre



How dazzlingly lovely New York is by night came over me afresh recently as I gazed at the lighted vista from the tower windows of a charming apartment. To the south, the glittering sweep of Park Avenue; to the west, Central Park and the irregular sky-line beyond. We are so used to all this glamour that we are often blind to it. But it is really striking when one views it from a height.

I was on the thirtieth floor of the Hotel Carlyle, in East Seventy-Sixth Street, and I could not help thinking not merely of the loveliness of the sight, but also of how pleasantly spoiled we are, after all. Surely, it is unusual to find a metropolitan hotel which is not just a hostelry. Here in these tower rooms, with their sense of space and consequent hospitality, I felt that I was really not in a hotel, but rather in an apartment building that combines the pleasant qualities of a private town house with the convenient services of a hotel. Which is exactly what The Carlyle is. From the moment that you enter the small and very smart octagonal entrance-hall with its modified Empire air, you have the distinct feeling of being in a private house that is beautifully well ordered. And this feeling is borne out when you discover that you can use The Carlyle as your town house, without any of the worries usually connected with household responsibilities.

For those who wish to close their country houses for a few months—perhaps to live near their children going to any of the private schools in the East Seventies or Eighties—or for those out-of-town visitors who are

planning a sojourn in New York, this is valuable information. They may adopt as their own, either for a brief or for a longer period, a pied-à-terre of from one to ten rooms, with maid service included. They may have their own furniture and servants, if they prefer. And they will be assured of quiet, comfort, peace, and practically everything that they could wish for. One of the secrets of success at The Carlyle is, I am sure, due to the feminine influence behind the management—meaning a careful watch over details. All of the apartments have such spacious foyers that, upon entering, one is at a loss to know whether this is a suite of one or many more rooms. The closets are so large that some of them may easily be converted into dressing-rooms. The serving pantries may be used as real kitchens. And the *décor*s and the small appointments are all in exquisite taste. Mrs. Tuckerman Draper was the style consultant on the plans and the decorations for the entire building.

Most of the apartments of more than two rooms have delightful dining-rooms where one can have the culinary chefs-d'œuvre of The Carlyle chef plus the deft service (if so desired) of a well-trained butler. There are suites, too, many of them with roof-gardens, that may be engaged for private parties.

The public dining-room of The Carlyle is wholly delightful. On the Madison Avenue side, one enters the cheery red bar, which is a popular meeting-place at the cocktail hour. The large dining-room has an original decorative scheme in red and blue. Here one may enjoy a delicious meal *à prix fixe*—either lunch or dinner—, quietly served. There is still another dining-room—the Regency Room—, where the service is entirely *à la carte*. The cuisine has a Gallic flavour and is sure to please.

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the town

A women's orchestra

• At The Town Hall ten days ago, an invitation concert, already under the patronage of a distinguished list of men and women prominent in social and artistic life, won the approval of New York. The large orchestra is composed of women, who will give three more concerts here at popular prices—March 16 and 30, and April 13, at 8:35 p.m. Mrs. Franklin Delano Roosevelt has enthusiastically given her patronage to these events, as have also Mrs. Cornelius Vanderbilt, Miss Mabel Choate, Lady Campbell, Mrs. Ogden Reid, Bruno Walter, Albert Spaulding, Ossip Gabrilowitsch, and numerous others equally well known. Tickets for the series of three concerts may be had at The Town Hall box-office, for the trifling price range of about \$2 to \$5.

Interior satisfaction



• If you ever thought that the restaurateurs in the "heart of the city that has no heart" were big, bad wolves, prepare to revise that opinion.

Just a step from Fifth Avenue on East Forty-Ninth Street, is a pleasant and friendly restaurant where the management evidently has a heart that is most decidedly large and generous in its embrace. It would seem actually that Miss Schultz and Miss Smith—who are responsible for the excellence of The Alexandra—give more than they get; but doubtless their bread comes back with butter and honey, for, in a few short months, they have established a definite and well-deserved popularity.

The Alexandra is open every day, including Sundays, from lunch time

through the cocktail and dinner hours, and the staff there doesn't know what an idle moment is. It is a restaurant, not just a tea-room, but it is run entirely by women, down to the last cook's helper. They know how to choose food; how to cook it; how to season it; and how—therefore—to please. And all this well within the reach of the modest purse.

Sated Gothamites are, after all, still naïvely susceptible to thoughtfulness and generosity. When they first learned that they could have dinner with a champagne cocktail or a glass of port or of sherry included, all for the price of about a dollar, they could scarcely believe it until they went—tasted—and were conquered. The bartender is expert (he was a former favourite mixer from a French Line boat), and he sends cocktails to your table in a shaker. People who went once to The Alexandra kept returning. They like the little attentions which they receive without asking—the vegetables passed in large bowls, for example; the hot cinnamon buns; the relishes and the home-made preserves; and the well-filled tray of cakes that is always proffered along with the dessert at dinner. Even the Friday-night dinners are made interesting—because that's the night for clam chowder and for lemon meringue pie. No wonder our hard metropolitan hearts have been softened!

A find on high



• There is in this town a restaurant that has seemingly been hiding its light under a bushel and has made a brilliant failure of it, for which you can well be thankful, for it is one of the most charming places to go, and you really ought (Continued on page 26)

We Plume A Celebrity's Feathers



DRAMATIC, exotic feathers from Paris they are, and they ornament the apparel of one of the best-dressed women in the world. But the devil to clean—without their looking as if they had got the mange. So they come to Landsman for custom cleaning, and go home each time plumed and prinked, fairly scintillating *chic*. Incidentally, Landsman's custom cleansing and hand-pressing keeps your whole wardrobe radiating *chic*. And *chic* wardrobe, you know, *chic* woman.

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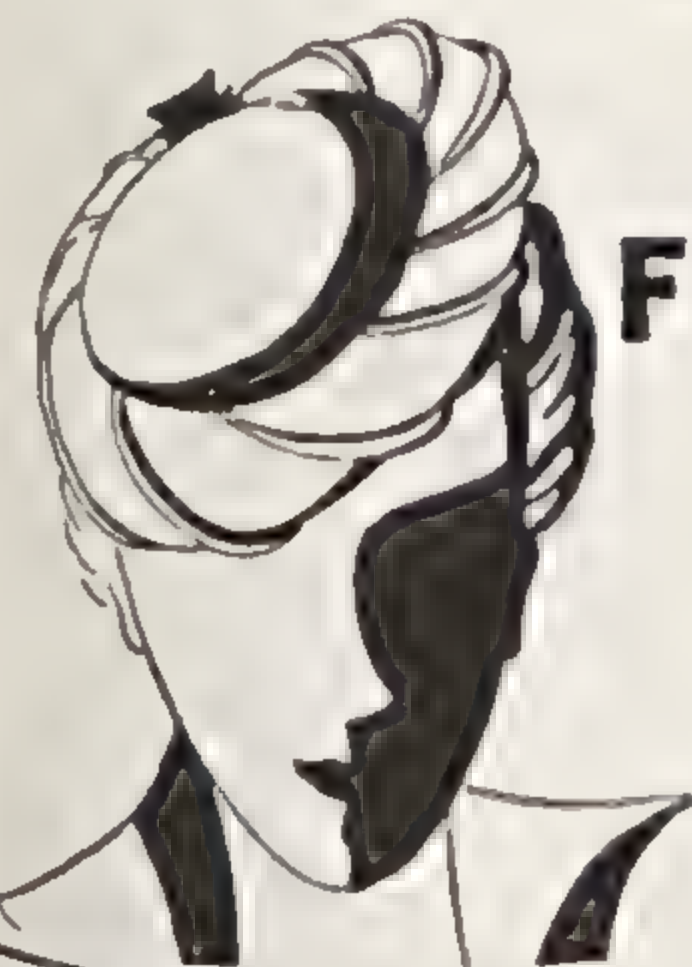
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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 25)

to know about it. Here are the directions. Proceed to 30 West Fifty-Ninth Street; let yourself be whisked up to the penthouse; and you step into La Crémaillère—or is it fairyland? You sit on a glass-enclosed terrace and look out over a glorious view of Central Park and twinkling lights. It is a spot that is attractive and out-of-the-ordinary at any time of year. In summer, of course—when you may sit on the open, hedge-enclosed roof—it is a heavenly haven. To complete the picture, you may have a truly delicious lunch or dinner at La Crémaillère. Service and cuisine are in the best French manner—and the wine-cellar and the bar are well stocked.

like large English mutton-chops cooked to your order.

Tuesday—FRENCH. The Lafayette, at Ninth Street and University Place. A renowned table d'hôte dinner; equally grand French food à la carte, always at its best. Really, it is heartening to see how the many pleased patrons of this delightful place remain faithful to it.

Wednesday—HINDU. The Rajah, 237 West Forty-Eighth Street. Fine if you like curries and if they like you. Otherwise, better not. But the devotees of Hindu dishes are fond of this little spot.

Thursday—ITALIAN. Zucca's, 118 West Forty-Ninth Street. Not new, but a very safe bet for classic Italian cookery and pleasant surroundings. Conveniently near the theatres.

Friday—AMERICAN. Billy The Oysterman's, 7 East Twentieth Street. Always swell for hearty appetites, but well worth a special jaunt on "fish nights."

Saturday—Really ought to stay home!—but—if you insist—: JUST NEW YORK—Cocktails at Mon Paris, 142 East Fifty-Third Street. Pleasant lighting and atmosphere in the room at the rear, with the Eastman decorations. If it gets to be the hour when Gene Fosdick strikes up his band,

Divers tongues



• For the benefit of some of my friends and readers who have been on the other end of the telephone wire of late, complaining that they demand variety and don't want to stay home in the evening, I am listing below a few haunts to stimulate their imaginations—and appetites.

Monday—ENGLISH. Keen's Chop House, 72 West Thirty-Sixth Street. Don't be misled into thinking that it's dull to go here, simply because the place is hoary with age and ancient play bills. It's quiet, to be sure, but genial, and you'll like it if you



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JAMES McCREERY & COMPANY

FIFTH AVENUE

34th STREET

NEW YORK

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 26)

you'll probably move comfortably into the next room to enjoy a good dinner. Entertainment, too. But—if you want to be trotting on—you will like Chez Marianne, which flaunts its pert red-and-white façade at 152 East Fifty-Fifth Street. Divine dance music. Marianne Davis sings; the entertainment starts late.

Sunday—Let's leave this blank—for staying home; or week-ending; or for impromptu inspiration. If you haven't any ideas, however, let me know.

Finesse

• The Park Lane has worked out a scheme of entertaining that all you bridge-lovers will welcome. If you and your guests are either lunching or dining at the Park Lane (which, in itself, is a delightful occasion), then at no extra charge you may have the use of a special suite of rooms for your bridge party afterward. After dinner, for example, this suite is yours till one o'clock in the morning. All you need to do is to speak to the head waiter in the dining-room, who will arrange the whole matter. Of course, if you can telephone him a bit in advance, so much the better. This idea is not only very practical, for those who are bridge fiends, but is an ideal solution for filling in the evening when it is already too late to go on to the theatre or when you

don't care to go to the movies.

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Dates in March

- 1—Caroline Chew—Chinese Dancer. At Town Hall, 8:30 p.m. Accompaniment by native musicians.
- 2—Track Meet—Intercollegiate A. A. A. Championships at Madison Square Garden.
- 3-9—Six-Day Bicycle Races at Madison Square Garden.
- 13—Harold Bauer, noted pianist, and Nathan Milstein, Russian violinist, in a joint recital at Town Hall, 8:30 p.m. (Endowment Series).
- 13—Skating Carnival Ball at The Waldorf-Astoria (Grand Ballroom).
- 14—Opera: "Die Meistersinger," at The Metropolitan.

Lunching and dining



• If you're something of a gourmet and occasionally feel a longing for a meal that is very special—try the Restaurant Mascotte, at 19 East Sixtieth Street. This is a fairly new establishment, run by the Bernard whom you probably remember at The Marigny, last season. The restaurant has (Continued on page 30)



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New Art

Photography is coming into its own now, as an art, as well as a recording device. In a recent lecture given at the New York Institute of Photography, in New York City, slides of famous paintings were shown and their relation to photography analysed by the lecturer. This was one of a series of lectures given at the New York Institute by famous photographers. The lectures, including as they do a practical demonstration of the photographers' special methods, are very popular, and are open to a few outsiders.

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Inside Out

If you yearn to boast of your petunias and magnify your marigolds, the New York School of Interior Decoration, in New York City, is the place for you. This school has transferred some of its competent attention to exteriors. A new lecture course for beginners has been instituted in landscaping, garden design, and planting. It is open, says the school, to any one who wants to develop a garden. The course will cover the fundamentals of planting and growing from the point of view of colour, quality, sequence of bloom, and care . . . and, oh, what volumes are contained in that last word!

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 27)

a smart little bar at the entrance. Beyond that, up a short flight of steps, are the tables in a room with cool green walls, banquettes in darker green, and lacquer-red chairs.

The cooking is French, and there are specialties of the house that you really shouldn't miss. Hot hors-d'œuvres, for instance, with artichoke bottoms as a basis and a delicious sauce over them, prepared in a copper chafing-dish before your very eyes. For a main dish, you might try *Rognons Sautés des Gourmets*, which is a kidney sauté, with red wine sauce and mushrooms and infinitesimal sausages. Or very tiny hothouse baby lamb, roasted with a hint of garlic and rosemary. Or *Sole Maison*, cooked with sherry, mushrooms, and tomatoes.

These are but a few gustatory suggestions. I advise you to make a trip up to Sixtieth Street yourself and do a little experimenting. And, if you're planning a party, take a look at the private dining-room, where Bernard himself will give a personal attention that ensures success.

Hearty fare

• What could be more appropriate right opposite Madison Square Garden than a restaurant of the good, solid, he-man sort under the aegis of Jack Dempsey? Enthusiasts of hearty steaks and chops have been holding galas there ever since the gala opening ten days ago. I'd advise joining the merry throng!

"FLANEUSE"



AIRFLOW

NOMAD



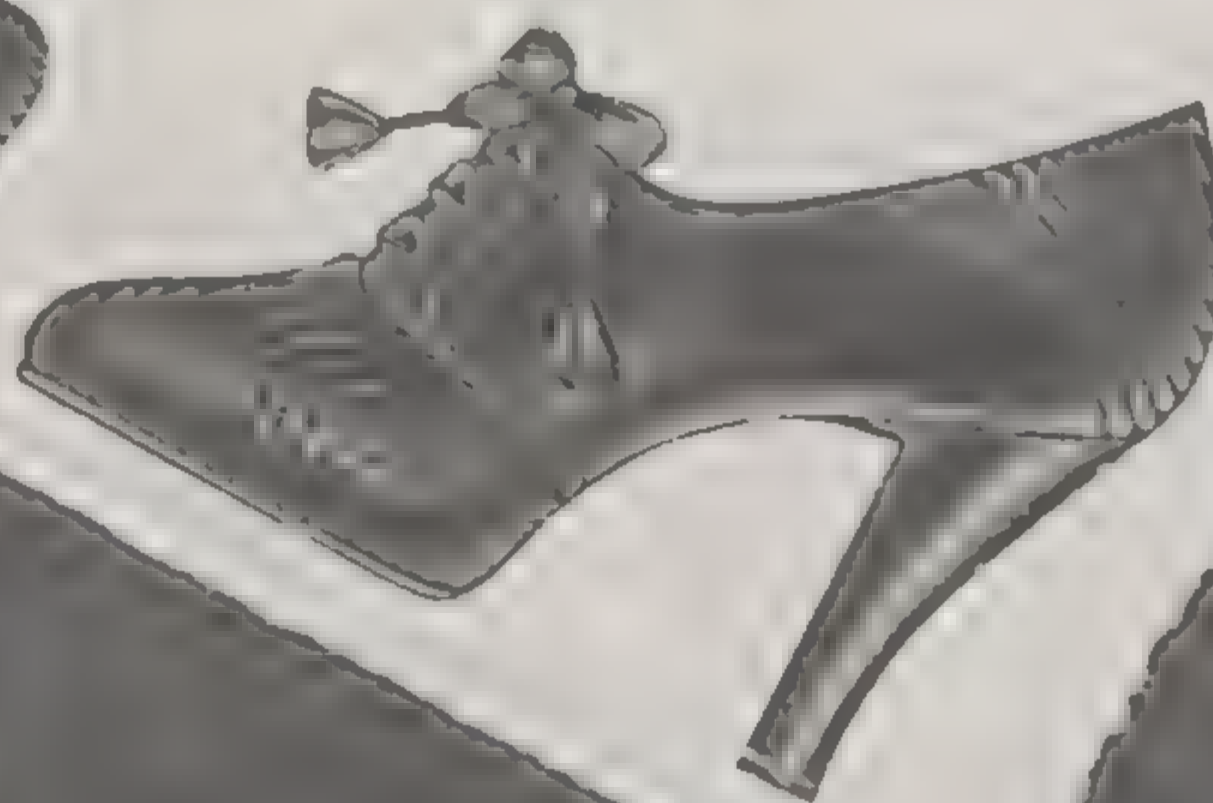
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VOGUE

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MARCH 1, 1935

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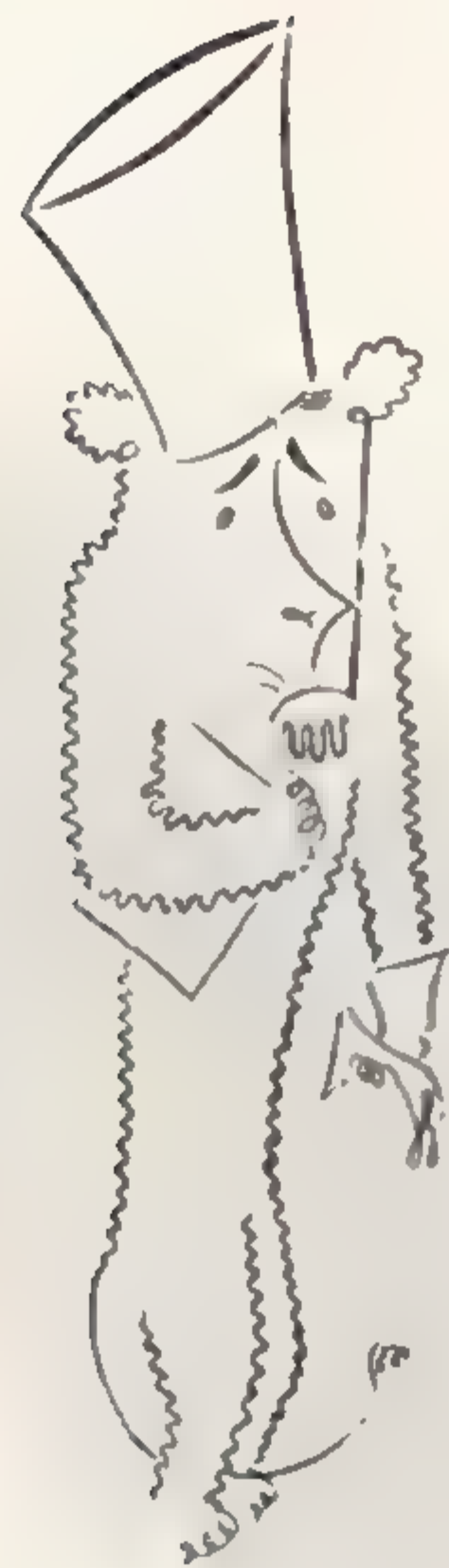
MAGGY ROUFF DESIGNED IT; JAY-THORPE HAS IT—THE TURQUOISE WOOL REDINGOTE AND VIOLET SILK CRÊPE DRESS THAT MOURGUE HAS SKETCHED FOR THE COVER OF THIS ISSUE. IT'S WORN WITH MARIA GUY'S TURQUOISE STRAW HAT (ALSO FROM JAY-THORPE) TRIMMED WITH WHITE GROSGRAIN AND HEADED SLIGHTLY FORWARD. THIS COSTUME GOES TO SHOW HOW FEARLESS THE COUTURIERS ARE, THIS SPRING, ABOUT MIXING COLOURS—ESPECIALLY ABOUT COMBINING PASTEL SHADES WITH DEEP TONES

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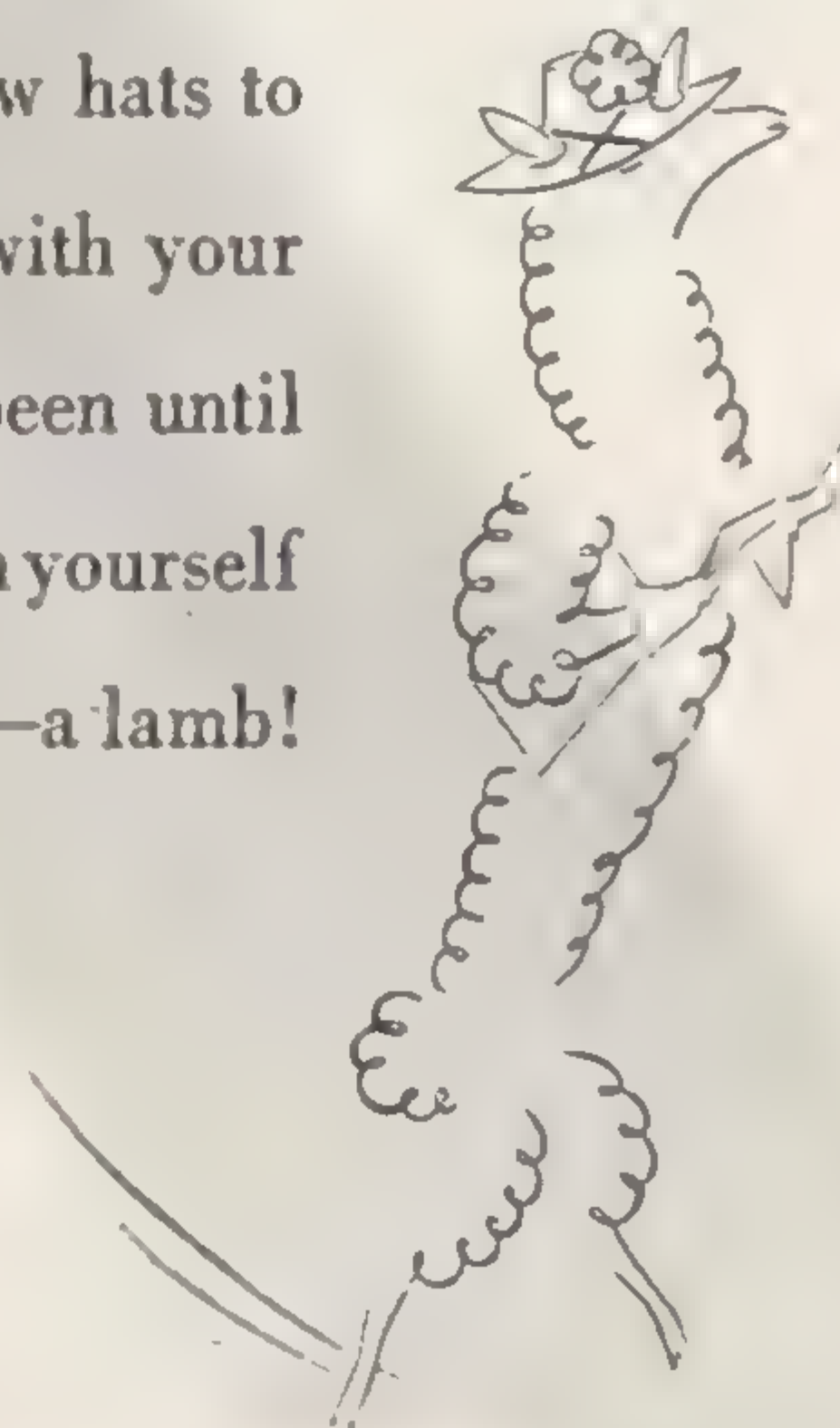
"EN AVION" PERFUME CARON'S LATEST SUCCESS



comes in like a lion

THE beauty about old maxims is that you can fit them to new phenomena. Now, we've tampered with that famous adage in which the month of March is described as roaring in like a lion and prancing out like a lamb. By simply substituting Woman for Climate, we have a perfect description of feminine psychology in that bewildering and neurotic interval between February and April. Our woman enters March like a very disgruntled lioness—a bit mangy, soiled, and extremely weary of her dusty furs, her hats, her entire winter image. Nothing looks quite right, and, even if it did, no one would notice. But gradually a miracle takes place: at the end of thirty days our lioness has turned into a lamb—fresh, fleecy, gay, bright as the sun. The miracle is Spring Shopping. On the counters and in the cubicles of shops lies the precious elixir of life. New clothes from Paris, new clothes from the New York workrooms. New lines like the gowns on page 63, new colours like the pink on page 55, new hats to give you back your conceit and make you enchanted with your own image. But you must forget everything you have been until now. Discard your old image; its work is done. Transform yourself top to toe in the fresh brilliance of spring, and emerge—a lamb!

goes out like a lamb





Paris Openings

SCHIAPARELLI (Bergdorf Goodman): In Schiaparelli's new house in the Place Vendôme, down the stairway festooned in blue velvet, steps a terse figure—the epitome of spring 1935. Her hat marches aggressively ahead of her, its blue felt visor rolled amusingly. Her blue wool suit, punctuated with red-and-green buttonholes, has the military briskness of Vienna before the War. Her blouse, of white silk, froths at the neck and wrists with Binche lace and wears a heart insignia

Cecil Beaton '35

Paris launches a gay mode

FIRST REPORT OF PARIS OPENINGS. EIGHTEEN PAGES OF HIGH LIGHTS SELECTED FROM THE EXCITING FRENCH COLLECTIONS. THESE MODELS ARE AT THIS MOMENT COMING THROUGH THE CUSTOMS. WE GIVE YOU THE NAMES OF THE SHOPS WHICH HAVE IMPORTED THEM. SECOND INSTALLMENT OF THIS THRILLING NEW MODE FOLLOWS IN THE MARCH 15 ISSUE

Something seems to have uncorked Gallic gaiety and recharged the French creative fires. Not in years have such utterly witty, gay, light-hearted clothes come out of the Spring Collections.

THE SENSATION: What completely stunned the Western world were draped Hindu evening dresses. Into Schiaparelli's Place Vendôme house, all festivity, flowers, and champagne for the Opening, drifted mannequins looking like Hindu princesses. Saris or ihram scarfs were draped over their heads, and their dresses were draped and swathed—if not like a maharanee, certainly like those Poiretesque things that Irene Castle danced in before the War. Presto—a new fashion made on the spot.

Young, talented Alix, always tinged by Arabia, is even more pure East. Gold-bordered gauzes were wound seductively around her Corsican mannequin, a sari thrown over her raven hair, and on her feet were the absolutely flat sandals of a dervish dancer. (See page 42.) There's drapery at Vionnet's, too, but completely Nordic and pre-War, and there are skirts astoundingly wide and full. (See pages 40 and 41.) And at Lanvin's, more drapery—great swags of fabric looped over skirts. This draping business makes the clothes look newer than they have for years. It's an innovation—and, because of its infinite possibilities, ought to make us look like totally different creatures—always a godsend.



White Daisies on Black
Wool-Mercat Rochas
Marie Guyon's "Tops" (Bout)
HAT FROM JAY-THORPE



Marie Guyon's "Tops" (Bout)
marcel Rochas' Striped Suit

THE SURPRISES: Turkish skirts with elastic under-bloused hems at Mainbocher's. (See page 46.) Wired evening hems swirling and undulating around the feet, at the same house. Pleated skirts, decidedly pre-War, are swishing into day at Lelong's, Molyneux, Rochas. (Look on page 39.) Nearly all camps are crying wider day skirts, and several are screaming shorter. Rochas' peacock evening skirts show considerable leg in front and drag along the floor at the back. There are surprises in sleeves, too. Tulle evening balloons at Chanel's. Peasant shirred and pleated sleeves at Maggy Rouff's. Huge pailletted sleeves at Patou's (see page 53).

THE FUN: Red Riding Hood tulle bonnets on little evening capes at Mainbocher's—a ravishing device for keeping the hair tidy. Parasols—silly ruffy ones—over Schiaparelli heads. Small, rigid glass fans wielded for coquetry at Schiaparelli's. Evening capes cozily lined throughout with ostrich at Molyneux's. Utterly crazy beach hats of newspaper, folded like a child's soldier hat. At least, you think it's newspaper until you see that it's newspaper-printed glazed chintz. Chanel's eyelet embroidery dress with baby ribbon laced through edges. The riots of flowers and flower prints at Mainbocher's make natural flowers practically curl up and die with envy. A Schiaparelli print called "Garden of Eden" has literally all of the earth's flora—a dizzy kaleidoscope.



Flower wreaths in the hair, flowers cut out and splattered on Mainbocher's tulle capes and Patou's print dresses. White daisies plastered on lapels (see page 37). Flowers tumbling from hats. Huge bouquets thrust at décolletages. Arum-lilies, dusky tulips, and poinsettias at Molyneux's. Even flower buttons at Worth's.

THE DAY NEWS: All dressmakers are concentrating on suits, and not worrying much about coats, although two coat gems are Chanel's beige double-breasted *chasseur* coat and Molyneux's grass-green wool with shirred neck and wrist. There are loads of strict *tailleurs*, checked and striped. Among the newest suits are the amusing, single-breasted, bell-hop suits at Lelong and Schiaparelli; taffeta lumberjack jackets ending in belts at the waist, at Rochas'; pale flower tweed suits at Molyneux's; screamingly bright flower-printed suits; and dresses with flyaway jackets, hip- or two-thirds length.

Lanvin is doing sweet, old-fashioned bell capes over bell dresses. Worth puts neat, dark surah elbow-capes over dresses. All the dresses are souls of simplicity, with childish gathered or collared necks, very wide belts, and skirts pleated or with fulness bunched in front, or slight draping up the front as in Schiaparelli's. (See the two models sketched on page 43.)

THE HAND-WORK: Billions of exquisite human stitches go into shirring, smocking, or cartridge gathering. Machine-work can't hold a candle to it. Necks, yokes, wrists, waist-lines, whole bodices, even whole dresses are shirred. There's an enchanting rose taffeta dress at Molyneux, with the entire bodice shirred down to the hips. There's an amusing, entirely shirred blue Patou day cape. There's a quaintly Victorian purple tulle evening dress at Lelong's, shirred from head to foot. And there are perfect dreams of lingerie blouses all shell-shirred and smocked as if by the patient fingers of convent nuns.

THE EVENING NEWS: Be audacious and try the sensational draped models. If not that, then go for something floating. Take fulness sweeping at the back, as in Lelong's spectacular dresses with the back fulness harnessed under shirred belts. (See page 52.) Or take fulness floating in the front, as at Maggy Rouff's. (See page 51.) Or fulness floating all around, as in Vionnet's and Mainbocher's nymphlike chiffons and organzas. Picturesque dresses have not vanished, but they are not so pompous—more gaily Marie Antoinette, (Continued on page 121)

CHANEL—that top sketch is almost a portrait of her. It shows a gaily striped silk blouse that makes the suit seem new and fresh. A double-breasted panel is set below the revers, and the blouse collar emerges

- The centre suit is a gem of childish simplicity, with its Peter Pan vestee attached to wide-spreading revers, and its buttoned sleeves that swell slightly above the elbow; from the Salon de Couture at Bonwit Teller
- Eye-openers in her Collection were the mammoth puff sleeves on her black tulle evening dresses. The first (left) has bare shoulders, but huge frothy ruches circling the muscle. The tulle is embroidered with shiny Cellophane scrolls. The second has enormous black tulle puffs hugging the elbows, edged—like the décolletage—with black lace; from Saks-Fifth Avenue



Paris Openings

MARCEL ROCHAS sprang a sensation at the Openings. He restored the youth and foolishness—and almost the silhouette—of the War-time flapper. That short accordion-pleated skirt above is a sensation in itself. And the bell-like one on the flower-splashed taffeta. And the billowing sleeves and snug waists. All these are terribly new. And the ingenious Rochas caps it all by adding linen frogs here, white leather butterflies there. The brown-and-white rayon taffeta, upper left, is from Hattie Carnegie; the flower print is on silk taffeta; the pleated-skirt costume is of black crêpe and grey-and-white dotted faille; and the ensemble with the peasant-smock coat is from Milgrim. Maria Guy hats at the upper left and far right from Fanny and Hilda





Paris Openings

VIONNET'S white satin evening dress, on the opposite page, has the look you'll want this spring—in the drop-shoulder sleeve drapery, held up by a narrow satin ribbon necklace; and the full skirt that hangs straight from a moulded hip. Here, again, Vionnet has fused the old-fashioned with the modern, with the admirable simplicity that always characterizes her designs. Bendel has this gown

VIONNET'S purple faille evening coat is exciting for five reasons: the fitted Victorian bodice; the mammoth skirt; the shirring at the hip, forming a tiny upstanding ruffle; the childish, old-fashioned front; and the Capuchin swag drapery at the back of the neck. Nothing like this coat has been seen for years. It has enormous charm—in fabric, as well as in line. Jay-Thorpe has this model



LANVIN goes astonishingly pre-War in this black crêpe dress with a gold metal belt. Look at the long, looped swag drapery front; at the whole "feeling" of it; from Bergdorf Goodman. The hat, with its plunging aigrettes and black satin bow behind, is pre-War again

ALIX made a real revolution with her Oriental clothes. This is her thrilling Maharanee-of-India dress. Deep wine gauzy mousseline, bordered with gold lamé. Genuine long sari wrapped around body and thrown over head. Slip of dark raspberry. Model from Hattie Carnegie



SCHIAPARELLI'S sensation is drapery, too—Oriental swathing. The first gown (shown at left and right) is of white crêpe with mauve and blue flowers and a shoulder-cape; Altman. The centre dress has a blue crêpe bodice over black-and-white crêpe; Salon de Couture, Bonwit-Teller

Paris Openings



HORST, PARIS

Maggy Rouff: A billowing eighteenth-century skirt, a demure Marie-Antoinette bodice (with white organdie and blue ribbon draw-strings) — in a dress of Persian-striped Cellophane; Bergdorf Goodman



Schiaparelli: A terribly narrow skirt, but very Fragonard with its pannier over the stomach and bows of green grosgrain on a dress of a black-and-white printed silk called "Garden of Eden"; Bonwit Teller



Paris Openings

MAINBOCHER: An elastic makes this exciting skirt blouse at the hem, à la Zouave. The jacket and skirt are of blue-and-white crêpe, the blouse of red-and-white. Mainbocher cart-wheel. All from Wanamaker

- One of the stars in Mainbocher's collection is a two-piece navy-blue marocain dress with gathers bunched in front. Note the ruchings, the broderie anglaise, and the straw bonnet. Dress from Saks-Fifth Avenue



MOLYNEUX; Shirring is one of the biggest news of the moment. It's everywhere, day and night. Rows and rows of it dramatize the front of this first dress, of navy-blue wool. The bodice blouses softly, and over the dress and away from the body hangs an enormously full white piqué coat that shouts nonchalance. The big Breton sailor is made of white piqué, too. The dress and jacket are both from Best

Paris has resurrected the word "gore," and Molyneux gores the skirt of this jumper-dress of thin navy-blue wool (middle). He's added tucks (now beloved) and a white piqué bow; Fortnum and Mason. Blue straw sailor. The skirt flares on the other Molyneux jacket-dress of fine grey wool, the revers are wide, and the collar is of white piqué; The Salon de Couture at Bonwit Teller. White piqué hat



Hats at the Openings

THESE new French hats are flighty—and irresistible. Roughly—and with boundless gaiety—they fall into about four main categories: the sailor, the little flat mat, the forward-jutting brim, the off-the-face type.

In the sailor class, you have the tiny flat ones with thick brims and negligible crowns, like the Suzy hat on page 59; the small, traditional Bretons with rolling, upward brims and the big Breton sailor that sweeps off and up from the head very dashingly (see page 47).

The little flat mats that sit right on top of your skull are everywhere—often flaunting one solitary upright feather, and often of belting or grosgrain.

Our February forecast came true in the forward-jutting brims, like that on the British topi worn by the Comtesse Alexandre de Casteja on page 37.

As for those disarming far-off-the-face bonnets, Worth has one of white linen, and Agnès made dozens.

Then there are huge, flapping, Merry Widow cartwheels (see page 37) and such winsome conceits as streamers under the chin and elastics under the hair.

J. SUZANNE TALBOT had fun when she made these three evening hats. Glycerinized ostrich curls madly forward from the conical crown of a tiny horsehair dinner-hat (from Altman). Paradise shoots from a minute straw and organdie tea-plate of a hat (Saks-Fifth Avenue). And ostrich cascades fantastically from a black milan saucer (Bonwit Teller).



MAINBOCHER (BENDEL)



Paris Openings

BRIGHT, BRIGHT FLOWER PRINTS are all over Mainbocher's collection, in day clothes and evening clothes. And note his gloves and broad-brimmed hat worn with a formal dinner-dress that ends in a trailing skirt



Paris Openings

Molyneux plays up shirring, capes, sweet-pea colours, and skirts lifted in front, dragging in back. A chiffon cape over printed crêpe • A taffeta cape over façonné silk (Bergdorf Goodman) • A peasant fichu over Oriental silk (Bonwit Teller)



Paris Openings

Maggy Rouff gives a Grecian look to some of the evening clothes in her collection. This sunny yellow silk crêpe dress, "Poudre d'Or," has floating drapery that falls in wings like a chiton, gathered front fulness (Saks-Fifth Avenue)

Paris Openings

SWEEPING TRAINS: Long, sweeping backs are exciting at LeLong's. He uses shirring to hold the fulness at the waist, and all sorts of harness effects appear in his bodices. "Priscilla," at the right, is of silk crêpe buvard and has all of these features



LUCIEN LELONG (STEIN AND BLAINE)



Paris Openings

BIG SLEEVES: Look at the big sleeves of Patou's "Muriel" — look at the sweeping train — look at the tortoise-paillette bodice and bronze crêpe gaufré skirt. They'll give you a picture of some of the most dramatic details shown in Jean Patou's spring collection

Muriel 35

JEAN PATOU

BET ON PINK

- Pink hats, as gay as the beloved pink chestnut blossoms of Paris, will top dark blue and black tailleur's this spring
- TALBOT made the hat below out of stiffened pink linen that you'd swear was straw and bound the forward-thrusting brim with blue grosgrain. Saks-Fifth Avenue has this
- AGNÈS blue milan hat (opposite) has its pink in huge roses and a grosgrain band. One of Agnès' small peasant crowns is buried under the bank of roses; Bonwit Teller
- ROSE DESCAT'S milan hat, at the far right, has a brim that shoots forward, but, in back, retires beneath the crown, after swirling at the sides; Florence Reichman; I. Magnin





RB Williams



MORST, PARIS

CHANEL'S ODE TO SPRING—GREEN WOOL OVER PRINTED SILK (JAY-THORPE), WITH WHITE ACCESSORIES

PEOPLE STILL MARRY

A COMMENTARY ON COUPLES

PEOPLE still marry. Reno, Russia, and Revolution notwithstanding, This Man Taketh This Woman, the roto-gravures are white with brides, and the jewellers keep in a lavish stock of rings to seal the human bargain.

People still marry—if only to taste the pleasure of being put asunder. Most of our friends are, or have been, married; and the trials of wedlock continue—international, immemorial, and identical. They talk of Modern Marriage, but there's no such thing. Protest as you will, marriage is first and last another word for monogamy; and "modern" has come to mean polygamous. If you can visualize, then, a state of polygamous monogamy, you're brighter than the rest of us.

People still marry, and the basis of their union remains the same. But the manifestations differ. And lately, we have noticed certain types of married couples that belong to the 1930's and to no other time in the history of wedlock. They are peculiar to this day; and by their marital behaviour, the sociologists of the future will be able to gauge the temper of the era.

First and foremost, there's the Vague Couple. The wife never knows where the husband is, the husband never knows where the wife is, and neither apparently cares.

"Louis?" she will say, amiably and dimly, "Why I think he's on the trans-Siberian railway just now. I got a letter from him yesterday, but he didn't say when he'd be back."

Or, "Nora's in Aiken with some old flame of hers. She thinks she may go down to Palm Beach later, and I might meet her there—if I can get away, naturally—"

This type of couple is very disconcerting if you happen to have seen something of either one alone. If you're a woman, and you've dined with the husband, and the next day you meet his wife, chances are equal that she'll say (without malice), "Paul said you looked beautiful last night," or, as you expected, know nothing at all of the meeting.

These vague people are usually utterly without rancour or guile and treat each other very decently. Like as not, they spend four months of each year on different continents and are genuinely delighted when they meet again, which is usually accidental. They get on famously with each other's admirers, and never stage scenes of any sort. Their vagueness acts as a sort of spiritual bumper against the harsh realities. They would really rather not know. They would prefer to remain perpetually out of focus with each other. Which has its very definite points.

Couple No. 2, current model, are the mutual insulters.



To all appearances, they disapprove of each other to the point of disgust. Their language is tough, their manner blasting.

"Jane's the lousiest dancer I ever knew. It must be her knock-knees," says the husband cheerfully.

"I may have knock-knees," counters the little woman, "but God help the wench who waltzes under your feet."

Or, "Jane's taste in males is alarming me. I find her leering at bus conductors and telegraph boys. As a matter of fact, our youngest was born with gaiters on."

Now and again, this flattering pair howl and hurl at each other, but the noise is never nasty, and one of them starts laughing before the Wedgwood flies. The truth is that the deepest affection is apt to be thus disguised. The modern horror of sentimentality—the modern shame in marital bliss—drives many wedded contemporaries to this cover of callousness. It's a good omen.

An increasing phenomenon of this unseated age is the equation: rich woman, unemployed husband. Every age has had rich women with poor husbands, but now men are being kept, not because they are weaklings, but because they can find no work. The weakling loves his fate; the unemployed resents his, no matter how soft his bed.

The country is dotted with wives with inherited money and husbands with balked capabilities. To add insult to injury, the wife is apt to be a prominent figure, socially and professionally. Whether the wife's money is earned or not, makes, as a matter of fact, little difference. She has the whip-hand, and both of them know it. In the most civilized cases, the wife takes exquisite pains to exalt her husband's character and deprecate her own cash. But this very effort implies a chronic strain; and in the uncivilized, any marital argument ends in the wife saying, "Whose house is this, anyway?" "Whose car?" "Whose food?"

Decadent as the modern male may be, it is still abnormal for him to be dependent. He becomes either inbred and super-sensitive, or downright savage.

Architects and painters seem to fall most naturally into the kept class to-day, for the simple (Continued on page 119)



ADRIENNE AMES IN A SHEER MARQUISSETTE EVENING DRESS (MILGRIM; I. MAGNIN; NEIMAN-MARCUS)

NELSON



THE FEMININE VERSION OF THE OVERCOAT IS FROM BOTH DUNHILL AND BULLOCK'S-WILSHIRE

IF ADRIENNE AMES and Bruce Cabot were not most amicably man and wife, we might expect trouble from the photograph above. For when two stars put on the same act, trouble breeds. But the fact that the Cabots are wearing practically identical overcoats only serves to enhance their individual charms. Both overcoats are of smooth-surfaced navy-blue wool, and Mrs. Cabot's, designed by Helen Cookman, is—with its velvet collar and concealed closing—a perfect replica of the man's Chesterfield. The Suzy straw sailor, in navy-blue with white grosgrain, is from Florence Reichman.

On the opposite page, Miss Ames reverts to that lucent femininity that distinguishes her screen appearance, wearing a plum-brown marquisette dress with Cellophane dots and full sleeves and skirt. Jewels from Paul Flato; coiffure by Émile of Fifty-Sixth Street; Finnish chair from James Pendleton

*Overcoat
for Two*



STEICHEN

DECOR BY JAMES AMSTER

Constance Cummings, star of "Accent on Youth," in a jacket-dress of Colcombet's navy-and-white woven rayon, with white piqué (Bergdorf Goodman; Blum's Vogue)

Miss Cummings again, in a bright red chiffon evening dress topped by a wide-sleeved, flare-backed jacket of red-and-white dotted taffeta (Saks-Fifth Avenue; Ransohoffs)

JEWELS FROM T. AZEEZ • DÉCOR BY COLWELL





BENDEL; MAISON MENDESSOLLE

SHEER AS GOSSAMER

Layer upon layer of sheerest navy-blue tulle float over a slim silk slip in the dress at the left, and little tulle butterflies alight on the skirt. A tulle bolero gives a plain transparent effect over the shoulders. Incidentally, navy-blue seems to be making inroads into the monopoly of black for summer evenings—having all the same advantages and an intriguing new look besides.

The big-sleeved, slim-lined dinner-dress sketched first on the opposite page is made of rosy-red organza with a lovely white flower design pencilled over it. The flare in the skirt balances the width in the sleeves and gives a very chic look—a bit like the frocks worn by Filipino women. Notice, too, the cartridge pleats and the bright pink flowers on the bodice.

The dress of very fine lace shown farthest right is in black and pink—one of the most alluring combinations of all for evening. The pink lace softly frames the shoulders and makes charming accents on the swaying, hooped skirt. Here, again, the width at the hem-line echoes the width at the shoulders. And pink is the gay colour that all Paris is wearing now.

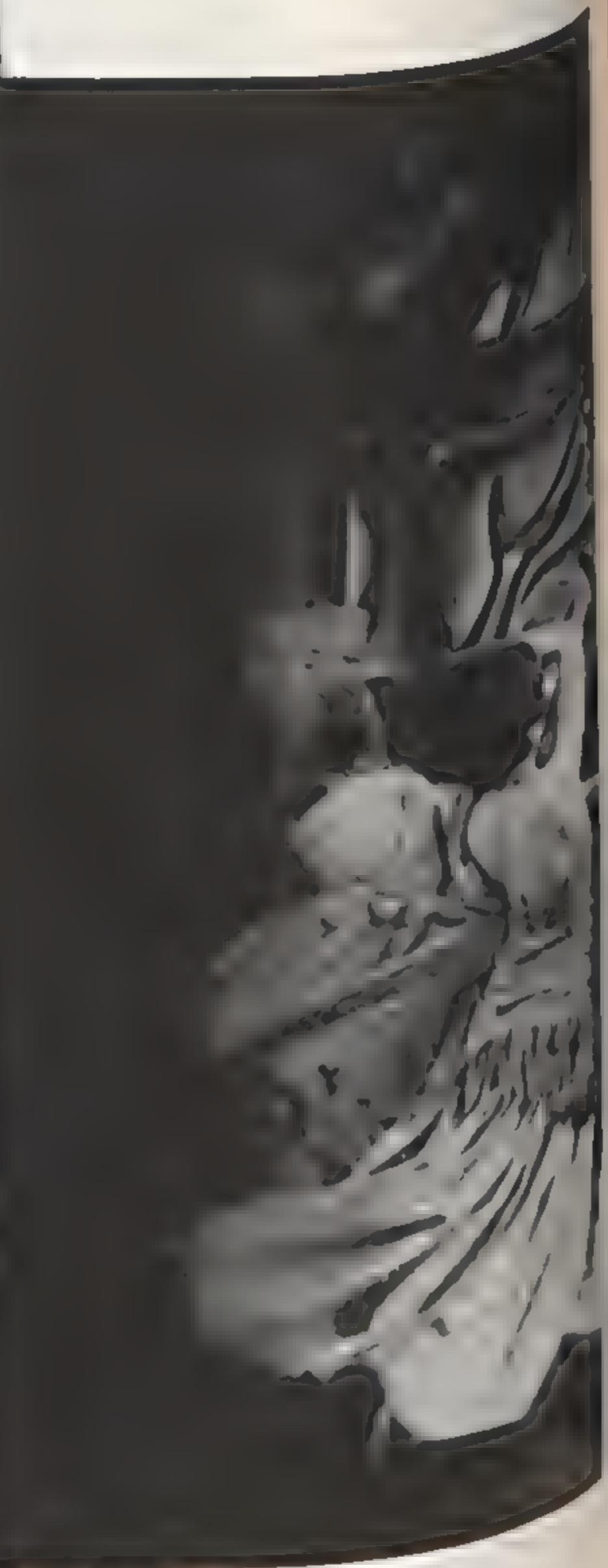


(LEFT) HATTIE CARNEGIE; J. MAGNIN; MARTHA WEATHERED • (RIGHT) HATTIE CARNEGIE; J. MAGNIN; NEIMAN-MARCUS; MARTHA WEATHERED

VOGUE'S SPOTLIGHT ON SPAIN



"BULL-FIGHT," BY TCHELITCHEV, SHOWN AT THE JULIEN LEVY GALLERIES



RENIE LOHSE

GRAY-O'REILLY



EVA REYES, AT THE WEYLIN CAPRICE ROOM



NELSON

ANGNA ENTERS AS SHE APPEARS IN "PAVANE"



THE "FLAMENCO" NUMBER IN "THUMBS UP"

SPAIN has always lured the showman and the artist. From the blood and sun and pink and silver of bull-rings to the cotton flounces and red combs of gipsies, the Spanish tradition was made for pigment and footlight.

It has always been so; but this winter particularly, Spain has crept into the colour of this city. Tchelitchev has transmuted it in his own mad, sensuous way in paint, making a subjective synthesis of the bull-fight. In mime, Angna Enters, increasingly potent, recreates the perverse, cold splendour of the old Spanish court in her dance, "Pavane." In the theatre, visual Spain was sublimated exquisitely in "Revenge with Music," and effectively in the "Flamenco" of "Thumbs Up." Night-clubs all over town are featuring Spanish, Mexican, Cuban rhythms. And soon you'll see Marlene Dietrich in "Caprice Espagnole."



MEXICAN SUNDAY

THE tourist is beginning to discover Mexico, but Mexico, in essence, is still unconscious of the tourist—and a very pleasant change it is to wander unexploited among indifferent throngs that don't even know you are there. How long this may last or how seasonable it may be, I can not say, but to arrive at the end of the rainy season, when Mexico City is all greenness and flowers, is to find, outside the very centre of the City, hardly any one at all who may be loosely classed as a tourist.

Mexico, as you begin to call the City when you have been in the country three days, is a city like any other big one, with good enough hotels, a few sophisticated amusements, tea-shop places to eat, department stores, and sentimental small villas breaking out in its suburbs or *colonias* to house its million people. But with all its usualness, it has concentrated spots of strangeness more foreign than any far-distant country, more unchanged by changing conditions elsewhere, tenacious of unalienable habits, and totally unaffected by any desire to oblige or attract the marauding tripper.

It is pleasant to arrive on a Saturday, because it is on Sunday that all this strangeness breaks loose and the city becomes busy, gay, simple, and absorbed.

We walked, on our first Sunday morning, to the cathedral—which seemed the obvious thing to do. This cathedral, so grand, so tawdry, was filled with a queer sound. The moment the heavy, leather-padded door swung open, a shrill rise and fall of noise puzzled the ear and in a moment resolved itself into the crying of innumerable babies. The periodic, wholesale christening of all little Mexican boys and girls that announces decently married parents and sets them upon the road to a Mexican heaven was about to begin.

The altar-rail, which extends all around the mighty gold altar itself and

straight down through the middle of the vast church, was lined doubly and trebly with dressy parents bearing incredibly dressy offspring. On one side were the fathers with their sons, on the other the mothers with their daughters, each tiniest woman child wearing a cap or little scarf to cover her Catholic head. The slow lines crept towards the archbishop in full canonicals, while the bustling attendant priests collected slips of paper bearing each child's name and the pesos that were their wistful passports to eternal bliss. With dabs of holy water on little brown foreheads, the names were sealed and parent and child moved off to join proud relatives who stood in quiet groups in the outer reaches of the enormous church.

There was no sound but the incessant thin wail of unregenerate infants, the shuffling of slow-moving feet, but the scene was riotous with the smashing colours that festive Mexicans love to wear—yellow, green, violet, straight from the

spectrum, and, best of all, that engaging pink, nigger or poison, whichever you choose to call it. Unless in a few short days it is forever your favourite colour, you prove yourself unfitted to enjoy Mexico's special qualities.

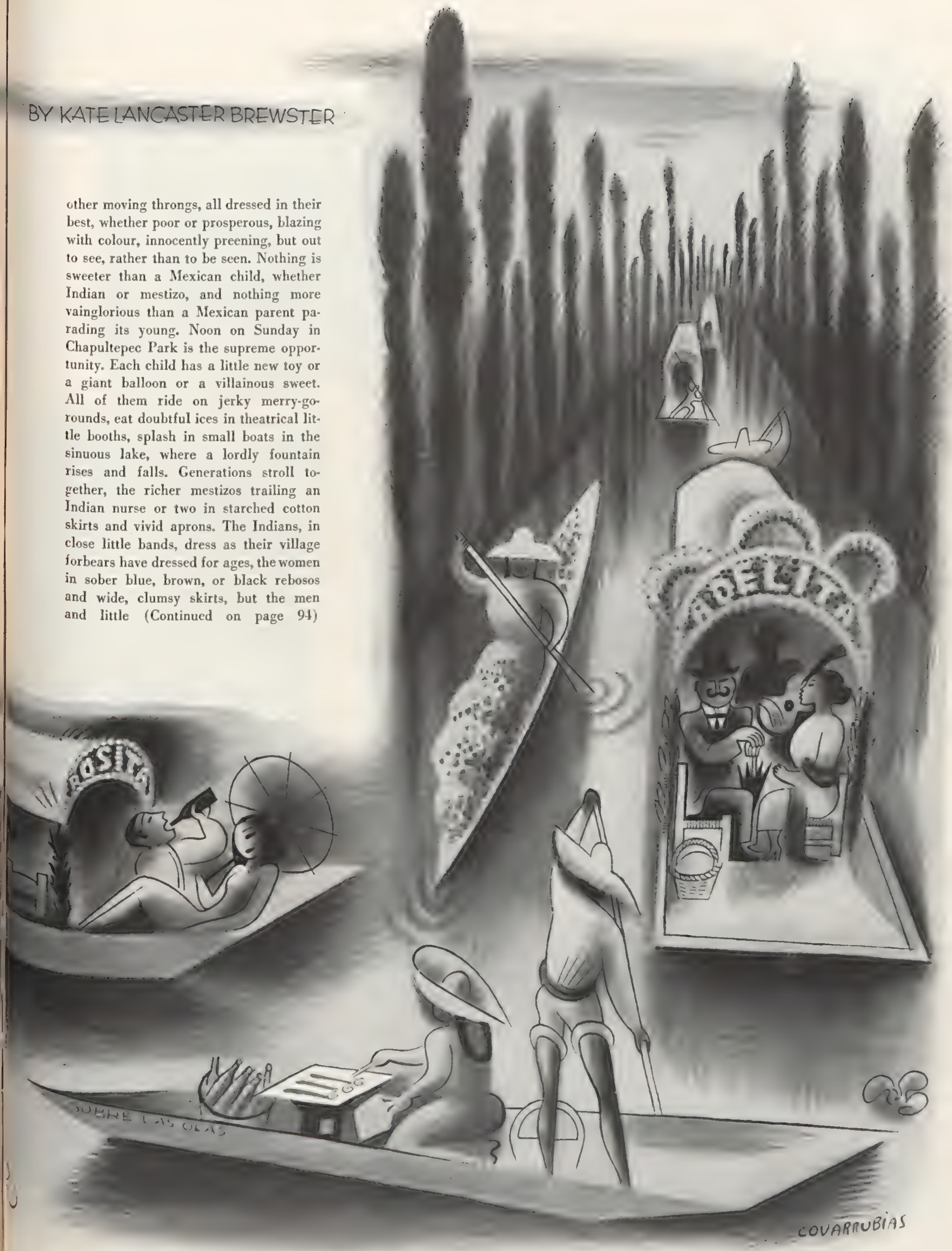
The people, who would have jammed a lesser edifice, were Indian and mestizos, the blend of the aborigines and colonial Spanish. Each one, so shabbily resplendent, was absorbed in one of life's great moments—giving an adored child a proper start towards salvation. No one had eyes or interest for foreign spectators of so fantastic and touching a ceremony. These people did not know that they were part of a unique pageant flung across the mammoth and ancient stage, unheralded, unrehearsed, but memorable to the foreign eyes of an audience of two.

The audience repaired next to Chapultepec Park, set with dark old trees that sheltered Cortez in their greener prime. Its central walk was peopled with



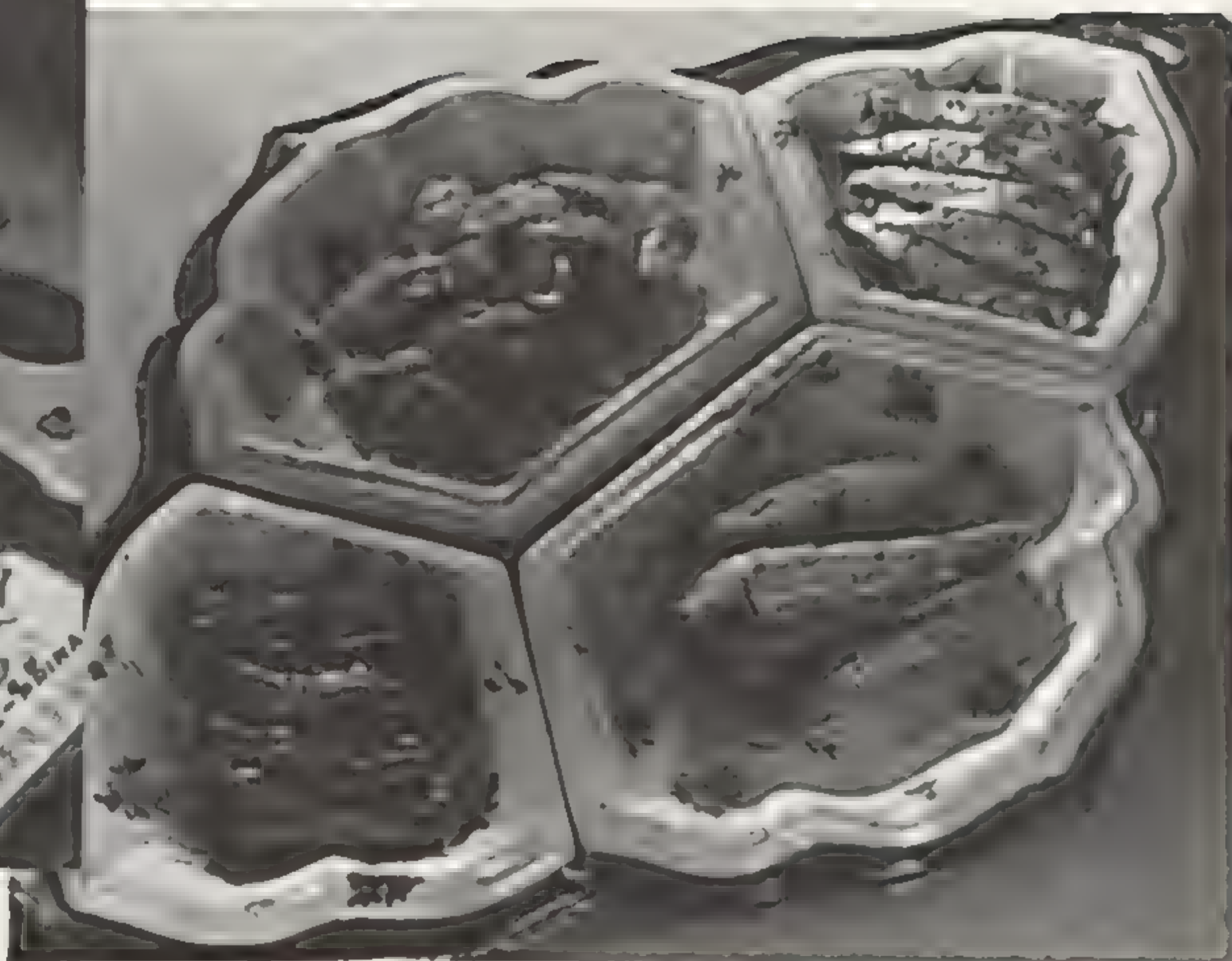
BY KATE LANCASTER BREWSTER

other moving throngs, all dressed in their best, whether poor or prosperous, blazing with colour, innocently preening, but out to see, rather than to be seen. Nothing is sweeter than a Mexican child, whether Indian or mestizo, and nothing more vainglorious than a Mexican parent parading its young. Noon on Sunday in Chapultepec Park is the supreme opportunity. Each child has a little new toy or a giant balloon or a villainous sweet. All of them ride on jerky merry-go-rounds, eat doubtful ices in theatrical little booths, splash in small boats in the sinuous lake, where a lordly fountain rises and falls. Generations stroll together, the richer mestizos trailing an Indian nurse or two in starched cotton skirts and vivid aprons. The Indians, in close little bands, dress as their village forbears have dressed for ages, the women in sober blue, brown, or black rebosos and wide, clumsy skirts, but the men and little (Continued on page 94)





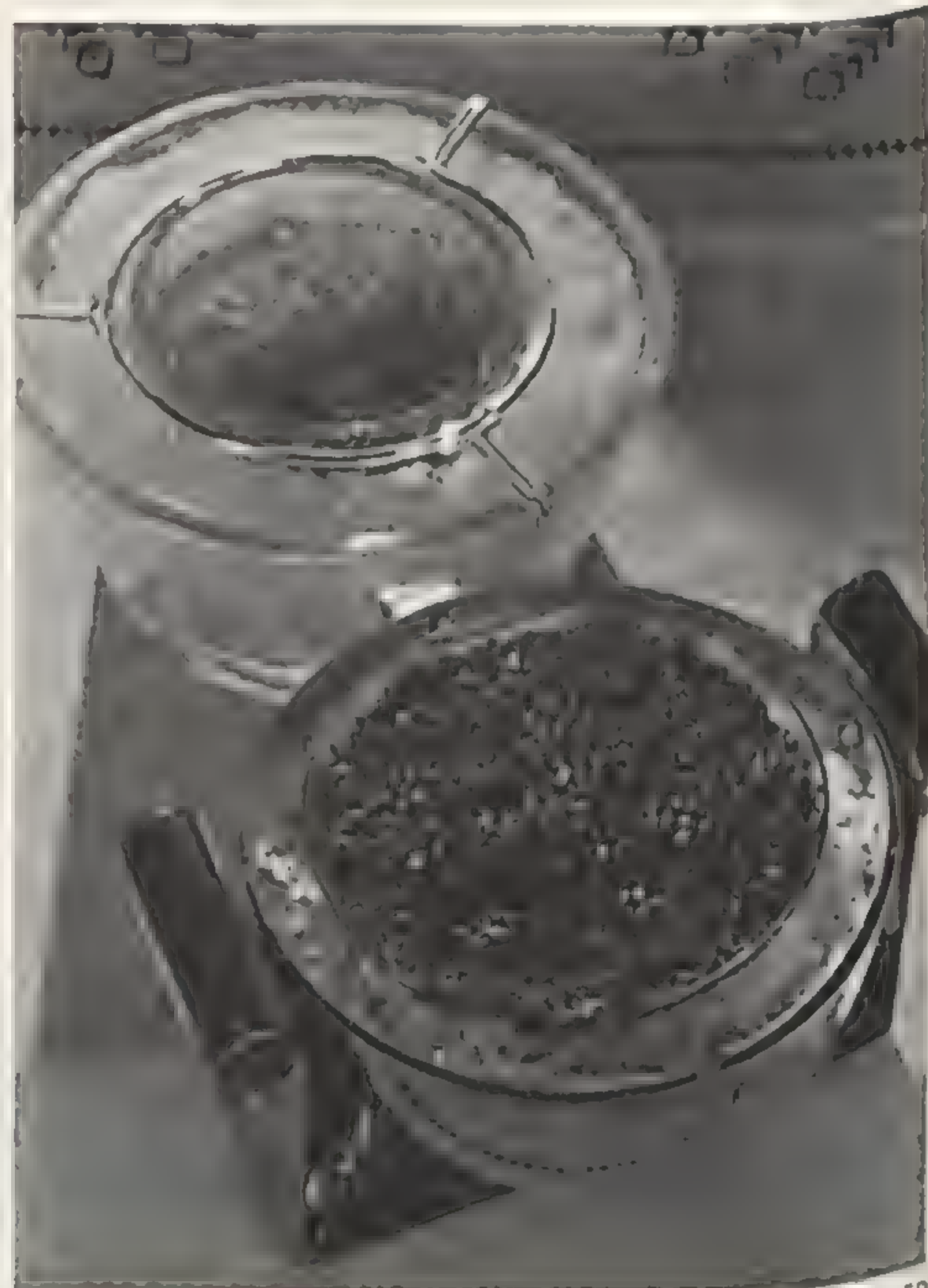
RUSSIAN CARAMELS AND CHOCOLATES



SPICED FISH À LA Russe



COLOURFUL LACQUER: THE RUSSIAN ART SHOP, INC., IN NEW YORK • ADDITIONAL INFORMATION ON PAGE 96



NELSON

BEAUTIFUL CAVIAR, BLACK AND RED



MY COOK IS A RUSSIAN

BY ALICE VON HOFMANNSTHAL

WHILE it is true that great cooks, like poets, are born, not made, it can be only partly true of our Russian chef, Basil. For few cooks have had such training and such varied cosmopolitan background as his. As a small boy—he is the son of a Russian peasant, one of eighteen children, all of whom grew up to be giants—he was apprenticed as a kitchen boy in the great house of one of the Russian Grand Dukes of the old régime, a man who took a tremendous personal interest in food and cooking. This establishment was run on such a scale that the kitchen was divided into two separate departments, one for soup, fish, and meats, the other for pastries, salads, and such. Basil found himself, together with a troupe of other little boys, in the soup-fish-and-meat category, and he tells me that it was some years before he brought his sweets and desserts to the level of his other achievements.

When the Revolution occurred, he was in the service of a Russian family in the Crimea and fled with them to Paris, where he worked practically as maid-of-all-work. He cooked sometimes in the fantastic household of Prince Youssoupoff and other Russian *émigrés*, wandered over the Continent, travelled to England and America, and every phase of his journeys yielded new discoveries in cuisine.

To make the culinary secrets of each country he visits his own is certainly a talent that every great chef should possess. French cooking, Russian cooking, any cooking, can become monotonous eventually, and the fact that Basil's



NELSON

repertoire of *spécialités* includes excellent Lobster Newburg, beefsteak and kidney pudding, Italian ravioli, and Austrian *Rindfleisch* (the national boiled beef) is a great part of his success. I must add that each dish that appears, though perfectly true to type, assumes a certain individual, slightly exotic quality under his hand.

Another of his assets, essential in a good chef, is that of buying only the finest ingredients and of going from one end of town to the other to secure them. You would not find him ordering all of his supplies in the markets on Park Avenue or Sheppard's market or the Marché-Saint-Honoré. Wherever he may find himself, he shops with the sharp sagacity of a peasant and the discrimination of a gourmet, and he hunts out little places that harbour culinary finds with an unerring eye.

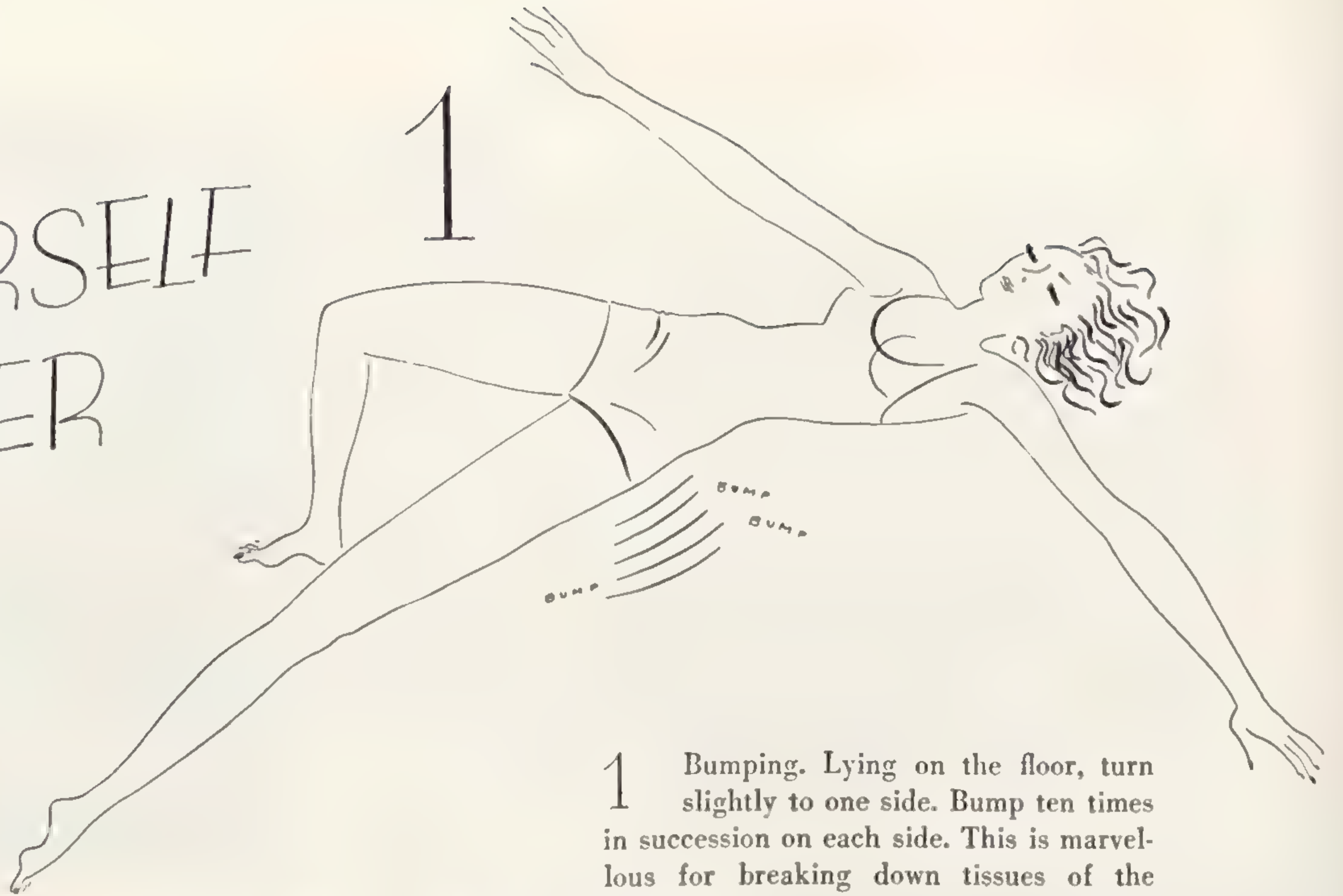
Like many true artists, he prefers to guard his secrets closely, but every so often his boundless enthusiasm for everything to do with food conquers his reserve, and he breaks into descriptions of his *spécialités*, couched in such flowery language and accompanied by such expressive gestures that the secrets remain his own in any case.

When a consultation about menus takes place, one finds that the morning has passed away with very little else accomplished. The conversation inevitably starts with some sort of political discussion, the tribulations of Russia, the opportunities afforded in America—carried on in a French which is unique unto itself, but which I by now have come to understand and talk. Conversation then arrives at a critical appraisal of the country which he is inhabiting at the moment, always expressed in terms of the foodstuffs provided. When the menus are finally arrived at, the less imaginative Anglo-Saxon mind always hesitates anew to embark upon the elaborate suggestions which are submitted. An uninteresting order of "chop and spinach" causes Basil's face to fall so visibly that one substantial, surprising dish always finds its way into the menu. The result is excellent, and one feels guilty even to have tried to suppress (Continued on page 92)



RUSSIAN PEASANTS CARVE THESE WOODEN TRAYS BY HAND

PULL YOURSELF TOGETHER



1 Bumping. Lying on the floor, turn slightly to one side. Bump ten times in succession on each side. This is marvelous for breaking down tissues of the *derrière* and making the waist-line flexible.



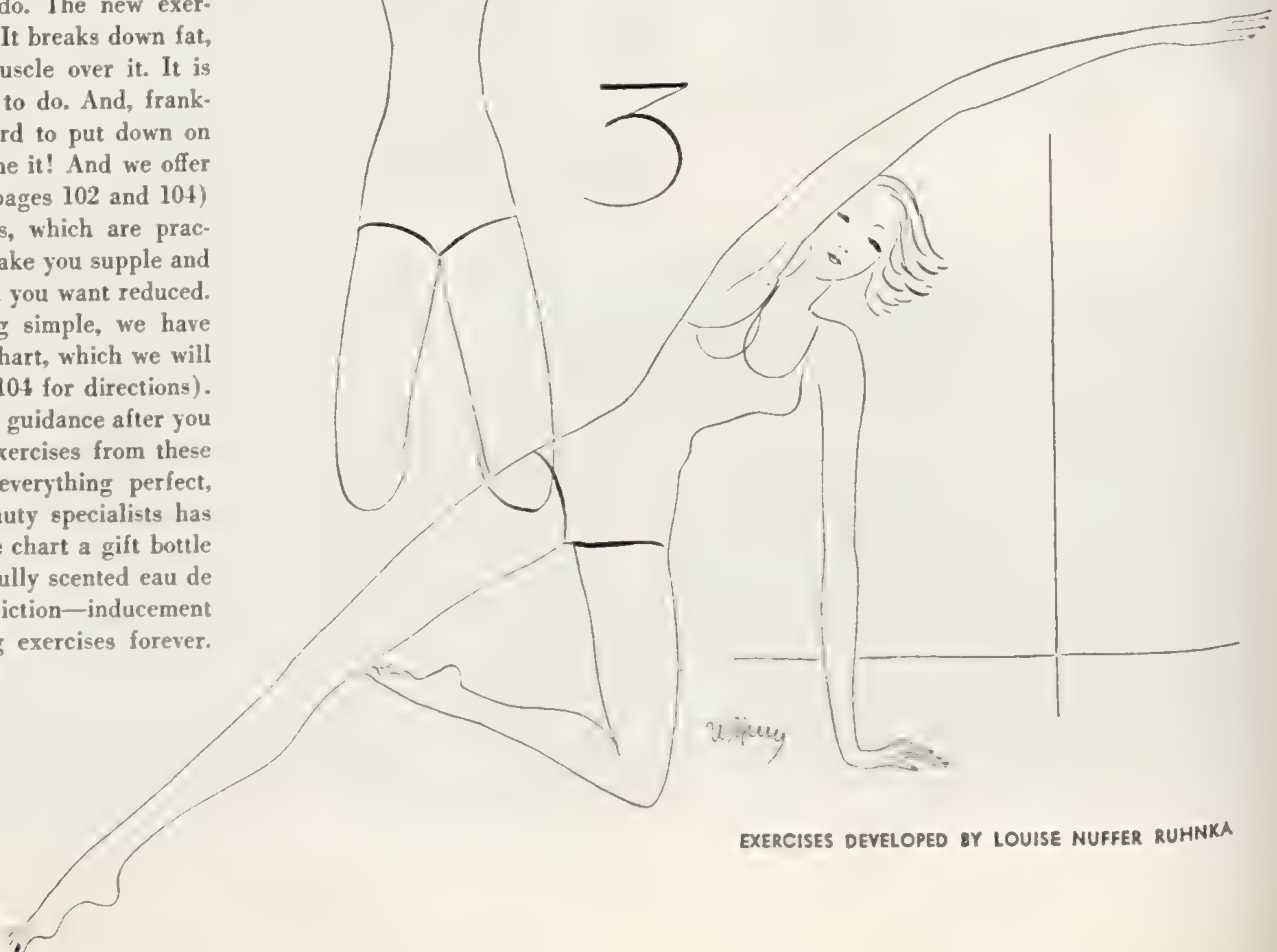
2 Hill and Dale. Kneeling on the floor, make a hill with your back, tucking the tummy in and hanging the arms down over the head. Then, on your hands and knees, pull down with the small of the back, lifting the head and chest. This reduces the diaphragm and firms the figure.



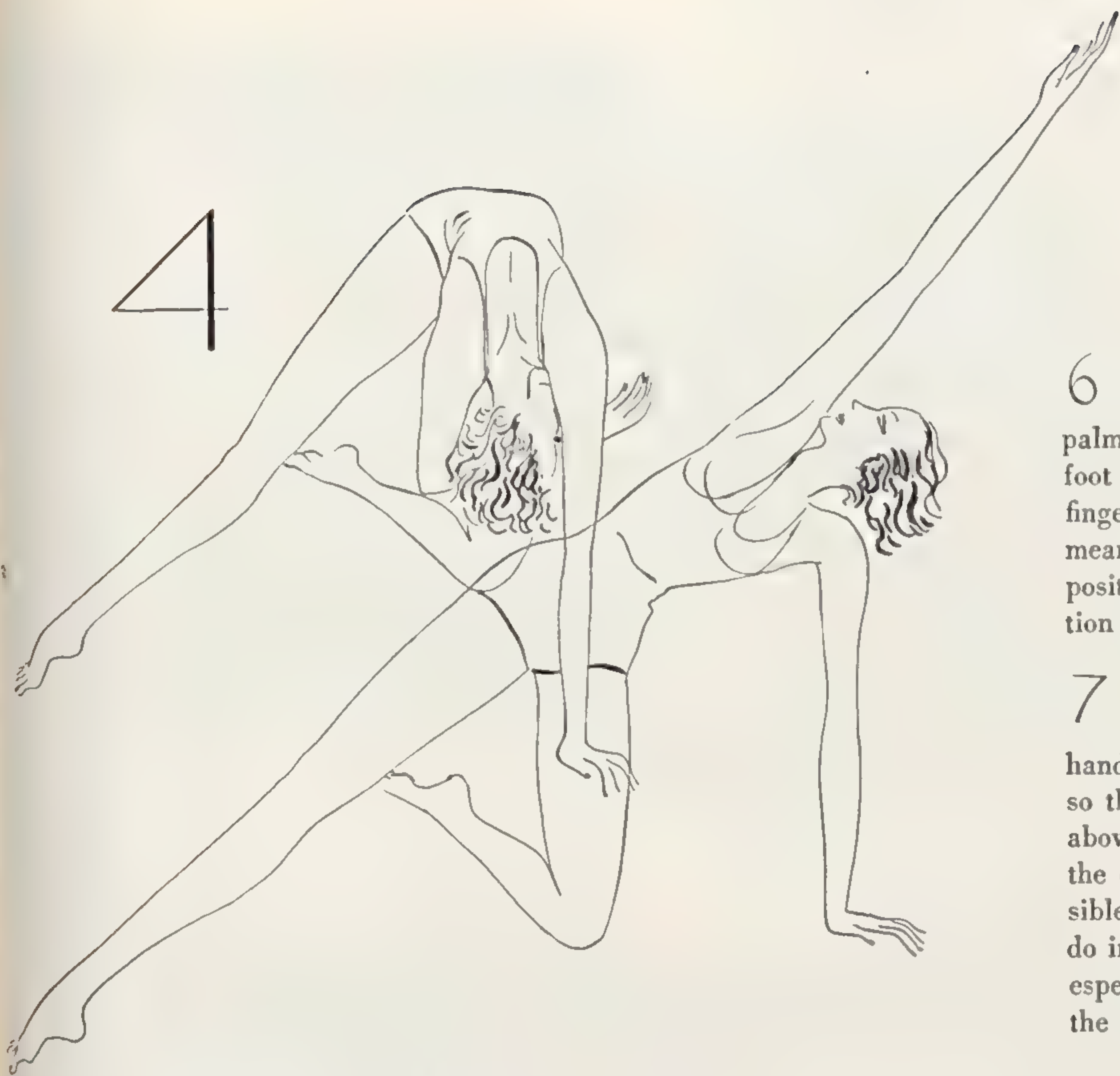
3 Side Stretch. On your knees, reach up as high as you possibly can. Then, extend the right leg to the side, and bend to the other side, continuing the line from the toes to the fingers. Be sure that the arm hugs the ear. Kneel, repeat to the left side. Do this exercise five times to each side.

THERE is a complete new mode in exercises, to-day. The dull daily dozen is as *démodé* as a dodo. The new exercise makes you supple. It breaks down fat, but it doesn't build muscle over it. It is rhythmic and pleasant to do. And, frankly, it is exceedingly hard to put down on paper. But we have done it! And we offer you herewith (and on pages 102 and 104) twelve superb exercises, which are practically guaranteed to make you supple and to reduce the spots that you want reduced.

To make everything simple, we have prepared an amusing chart, which we will send to you (see page 104 for directions). You can pin this up for guidance after you have worked out the exercises from these pages. And to make everything perfect, one of the leading beauty specialists has agreed to send with the chart a gift bottle of her new and beautifully scented eau de Cologne to use as a friction—inducement enough to go on doing exercises forever.

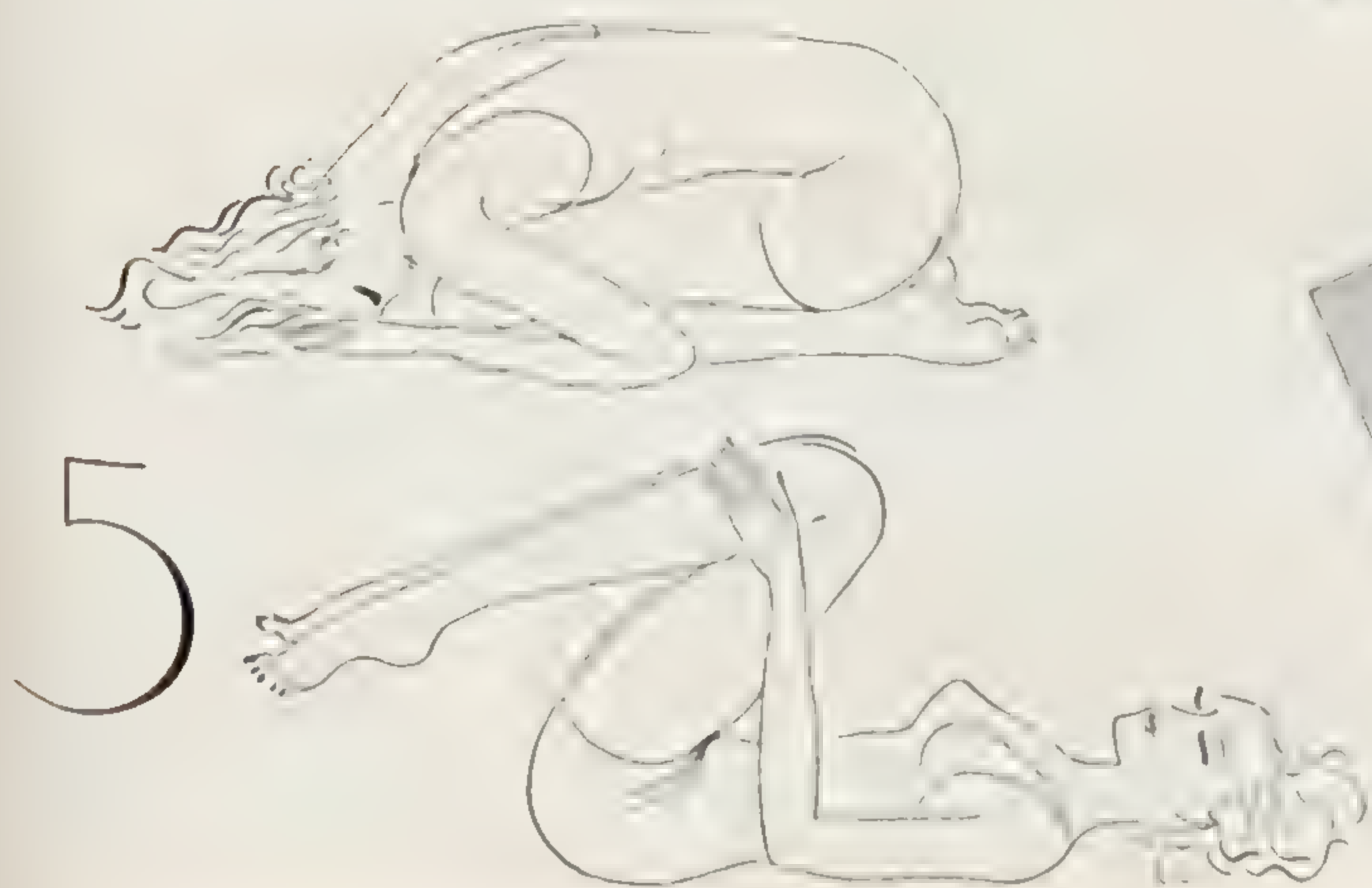


EXERCISES DEVELOPED BY LOUISE NUFFER RUHNKA



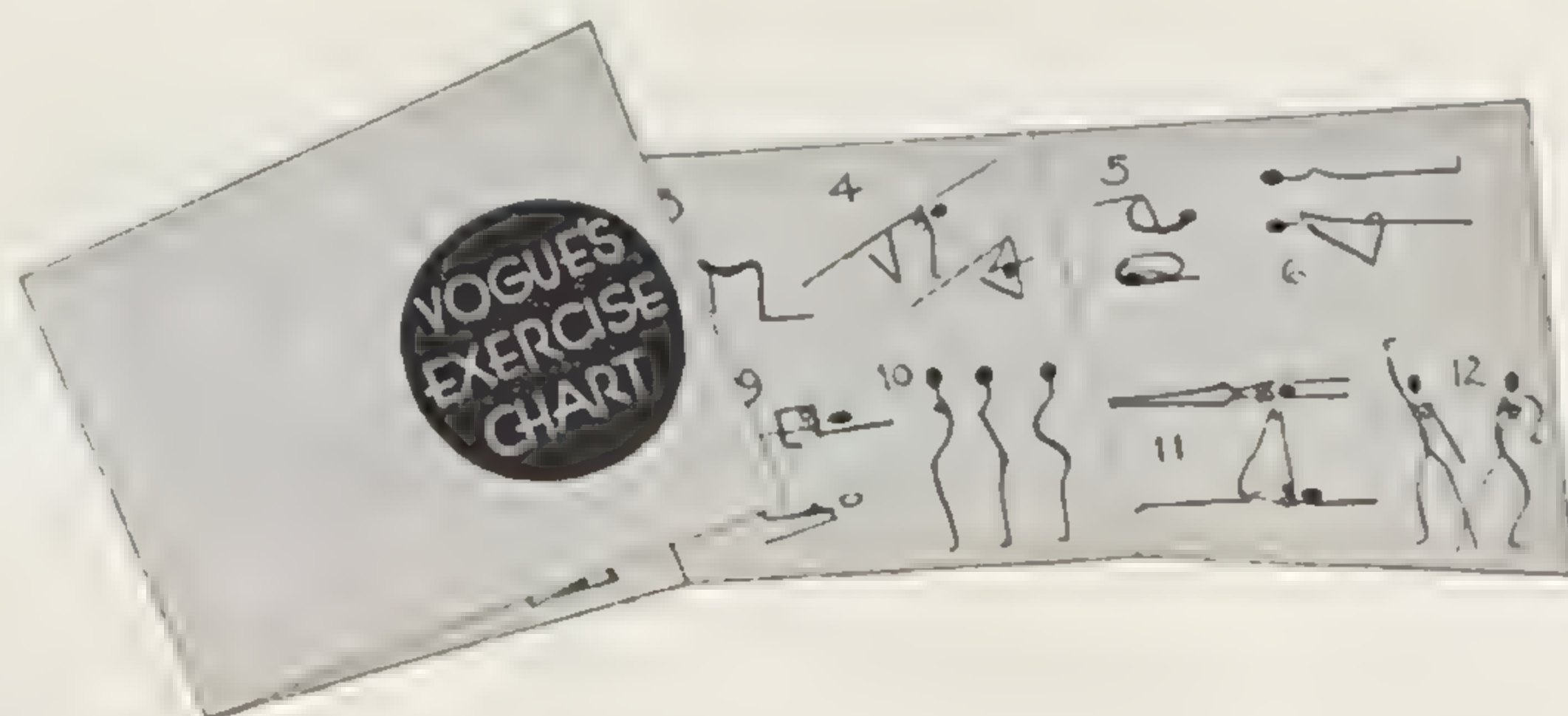
4 Flopping. Kneeling on one knee, stretch the opposite leg out to the side. Bend over and reach across the chest underneath the supporting arm. Then, fling the arm up and back. (Let the head follow the movement of the hand throughout this exercise.) Return to the original position and repeat the exercise ten times. This gives suppleness to the torso.

5 Rests. These are two rest positions to assume during the course of the exercises. After exercises on stomach or knees, assume "egg" position (upper figure). Kneel over heels, with head collapsed on hands. This is the position of the human embryo and the smallest position the body can assume. After exercises on back and sides, take "rocking-chair" position (lower figure). Draw up knees and rock gently back and forth on *derrière*.



6 Tango. Lie flat on the floor with the arms outstretched and the palms of hands down. Swing the left foot across the body until it reaches the finger-tips of the opposite hand, in the meantime, turning your head in the opposite direction. Return to original position and repeat on the opposite side.

7 Reaching for a Star. Stand erect holding the shoulders back, with hands clasped in front. Turn the palms so that they face the floor. Raise arms above the head, holding arms close to the ears, and press up as high as possible. This is an excellent exercise to do in front of a full-length mirror. It is especially designed to lift and firm the bosom. (Continued on page 102)



ON PAGE 104, YOU WILL FIND DIRECTIONS FOR SENDING FOR THE PERFUMED EAU DE COLOGNE AND THE CHART (SHOWN ABOVE) THAT GIVES THE EXERCISES IN OUTLINE

FASHIONABLE EXTREMITIES

OF TEN SMART WOMEN



MADAME JOSÉ MARIA SERT (HEELLESS SLIPPERS FROM BARNOIR)



COMTESSE DE BEAUCHAMP (SANDALS FROM GRECO)



MRS. WARREN LESLIE, JUNIOR (SATIN SANDALS FROM BERODORF GOODMAN)

NELSON

HORST



LADY MENDEL (CALF SHOES FROM PIERRE VILLISECK)



MRS. KENDALL GLAENZER (KID SLIPPERS FROM I. MILLER)

NELSON

STEIGER

PRINCESS PALEY (BLACK-AND-GOLD SANDALS FROM SHOE-CRAFT)

FROM the top shelf come these shoes and the women who wear them. Each sandal and slipper, each brogue or pump represents the exquisite personal taste of the woman who wears it.

Each photograph is its own excuse for being, the individual "shoe-cast" of a fashionable woman who knows what she likes and likes what is smart and whose shapely, aristocratic feet deserve the flattery of the shoes that enhance them. These pictures, and others you will find on page 108 with some interesting stocking news, represent her uninfluenced choice of what to wear when striding along the Bois, when stepping into a motor, when playing a rubber of bridge, or when dancing way into the night.



NELSON

MRS. WILLIAM S. PALEY (ANTELOPE OPERA PUMPS FROM GEORGETTE OF PARIS)



MRS. HENRY GREW CROSBY (SLIPPERS FROM SLATER)



MRS. ALEXANDER WELLMAN (SHOES FROM ANGELO GATTO OF ROME)



MRS. ESMOND P. O'BRIEN (SANDALS FROM SAKS-DELMAN)

VOGUE'S

Spring Wardrobe



IN SHOPS FROM COAST TO COAST

THIS is Vogue's spring *coup*! Here is our dream of a planned wardrobe come true in twenty-seven states of the Union (and one province in Canada). Our prophetic ability, our faith in sound value, our pet accessory theories, are to be laid in tangible form, practically on your door-step!

We've dressed our paragon for spring, 1935, on the next five pages. Her costumes are new and chic. They are also balanced, and complete to the extra pair of white gloves. And finally, they are available to you by the simple manœuvre of turning to page 120 and discovering the shop nearest to you that will have every smitch of this merchandise ready to show you.

There must be dark moments in your past when you've first seen together, in horror, the new dress you adore, the hat you bought a month before, and the bargain gloves you picked up in January. Such scenes are banished by the loving care with which we worked out the details of each costume. But don't think they're inflexible! The coat, the suits, were chosen partly because they lend themselves to variations—a new scarf, a different hat—the soundest way to build a wardrobe, unless you have millions.

And speaking of millions, we kept our heads through the new collections. The highest price for any single one of these garments is about seventy-five dollars. They are distinguished clothes, but planned to fall into a middle price range, and each of them is worth every dollar it costs. We know the fabrics in them by heart, imported or domestic, and they're good. The clothes are well cut and made, so that nothing will be shoddy at the end of the season. Even the colours of costumes and their accessories have been compared in the sunlight so that navy-blue will blend with navy-blue.

Practically no one will swallow this whole portfolio like Jonah's whale, because ladies have things in their closets at any season of the year. Maybe you have a spring coat, a country suit. But pause before you tuck your shopping list into your purse. Perhaps Vogue can save you regrets and footsteps. We're almost sure that there's something in the next five pages that you'll want to make your own!

• NO MATTER WHERE YOU LIVE IN THESE UNITED STATES, YOU CAN BUY VOGUE'S COMPLETE SPRING WARDROBE. TURN TO PAGE 120 FOR A LIST OF THE THIRTY-NINE CITIES WHERE YOU CAN FIND THE COSTUMES THAT ARE ILLUSTRATED ON THE NEXT FIVE PAGES



For Town

- There is probably no better foundation for a spring wardrobe than a coat. Here, at the far left, we give you the cream of the crop—a straight, pencil-slim coat of imported navy-blue woollen, with a scarf of blue grosgrain. About \$75; Altman
- To wear under the coat, you'll want a plain-coloured frock like the one (left) of tucked navy-blue silk crêpe. The swirled collar is fastened with a button. About \$50; Wanamaker
- As trim-lined as the coat is the Molyneux navy-blue toque of straw fabric, below. The white piqué band ties in a bow in front, and there's a tiny nose-veil. About \$17.50. From Gladys and Belle
- Worn with the hat are pull-on gloves of white piqué, which, together with the white piqué scarf shown and described on the opposite page, are refreshing substitutes for all navy-blue accessories. The gloves cost about \$1.50. Altman has them
- The tailored bag, below, is of navy-blue alligator, with Monocraft initials. About \$8; Altman
- The blue fabric gloves beside the bag are pull-ons, with hand-stitching. About \$1.50; from Altman
- With this costume, tailored navy-blue pumps or strapped shoes of calfskin would be appropriate
- The merchandise on this and the opposite page is also from I. Magnin and from Neiman-Marcus



Printed Ensemble

• Prints and spring are synonymous—hence this jewel of a dress-and-sleeveless-jacket costume. It has the new full sleeves; a new bird-in-flight design for the silk print; and, since it's in navy-blue, this costume may be worn with the coat on the opposite page. About \$50; Lord and Taylor

• Directly below is a white piqué scarf that may be substituted for the blue coat scarf. This versatile bit of neck-gear can be tied at least four different ways. About \$1; Altman

• Beside it is the perfect bag to wear with the printed costume. It's an envelope bag of blue calfskin with a curved frame that scoops up under your arm. This costs about \$10; Lord and Taylor

• The gloves are classic—fine white "Britland" doeskin, cut long enough to meet the three-quarters sleeve. About \$3; from Lord and Taylor

• The brim of the hat (below) is of navy-blue straw; the crown and facing of white linen—a combination that was born to wear with dark printed silk dresses. About \$15. This model is from Lord and Taylor

• With the type of rather formal, softly tailored costume that's sketched in this page, navy-blue kidskin pumps, cut on simple lines (those with the new high tongues are especially chic) are good



WELDON





Versatile Suit

• If you're going in for more than one suit, this season, choose one that's soft and not too tailored for town. At the left is precisely the sort of town suit we mean. It's of rough, navy-blue wool, and you can dress it up or down by your choice of blouses. Here, it's shown with a taffeta blouse, the jabot of which swishes out like a Regency ruff. About \$75; Bonwit Teller

• Dress it down with the angelic blouse at the lower left, of white silk with fine faggoting and buttons. The upstanding collar peeps up just above the collar of the suit. About \$9; Bonwit Teller

• When you wear the silk blouse, carry the blue morocco bag by its handles. About \$10.50; Best

• And pull on a pair of white suède fabric gloves like those in the photograph. About \$2; Best

• But when you're navy-blue from head to toe, do be gay and mad, and wear the same bag and doe-skin gloves in cherry-red. Gloves, about \$5; Best

• The forward-heading hat (below) is of straw fabric, stitched all over, and extremely chic for town. This costs about \$20; Bonwit Teller

• Kid or calfskin pumps, cut high, or a strapped navy-blue shoe, are smart with this costume

• All merchandise shown on these two pages may also be had from I. Magnin and from Neiman-Marcus



NELSON

PAGE 120 LISTS OTHER CITIES HAVING THIS MERCHANDISE

Country Chic

- Country clothes that are interchangeable—that's our motto and an important reason for the selection of the smart costumes on this page
- The three-piece string knitted suit (right) is as a country suit should be—classic, casual. Don't miss the hazelnut buttons. About \$28; Altman
- The brown-and-white checked wool jacket (far right), modelled after a British jacket, has an accompanying beige wool skirt and scarf. The jacket's unlined and is chic to wear with other skirts. About \$40; Jay-Thorp
- The beige felt hat below has a pinched crown and a brown band. About \$10; Altman
- Sturdy pigskin is used for the bag (below). The belt-buckle closing and leather lining are sporting for country wear. About \$13; Jay-Thorp
- Beside it is a bright scarf of silk and Azure wool, incredibly soft and light-weight. About \$3; Altman
- Hand-sewed pigskin gloves (about \$5.50); brown suede string gloves (about \$2.25); Jay-Thorp
- The blouse (lower right) is of a brown processed linen that scarcely crushes. About \$9; Jay-Thorp
- Green Zephyr wool sweater. About \$7; Altman
- Brogues or ghillies are the correct shoes
- All merchandise shown on these two pages may also be had from I. Magnin and from Neiman-Marcus





Spring Evenings

- Come spring, and you want your evening clothes to be as fresh and crisp and young as the season
- Your entrance, however, can be as dramatic as ever in this evening wrap (left) of black Celanese matelassé taffeta. It falls to your ankles and has wing-like sleeves that are as new as they are smart. This costs about \$30; Best

- The frock, as lovely as a spring night, is made of a sheer, crisp marquisette in pastel tones, sprinkled over with black coin dots. At the waist, there's a crystal-and-rhinestone buckle. About \$55; Saks-Fifth Avenue

- To give glitter, there's the bracelet (left, below) of rhinestones and crystal, to match the dress buckle. This costs about \$11 and is available from Saks-Fifth Avenue

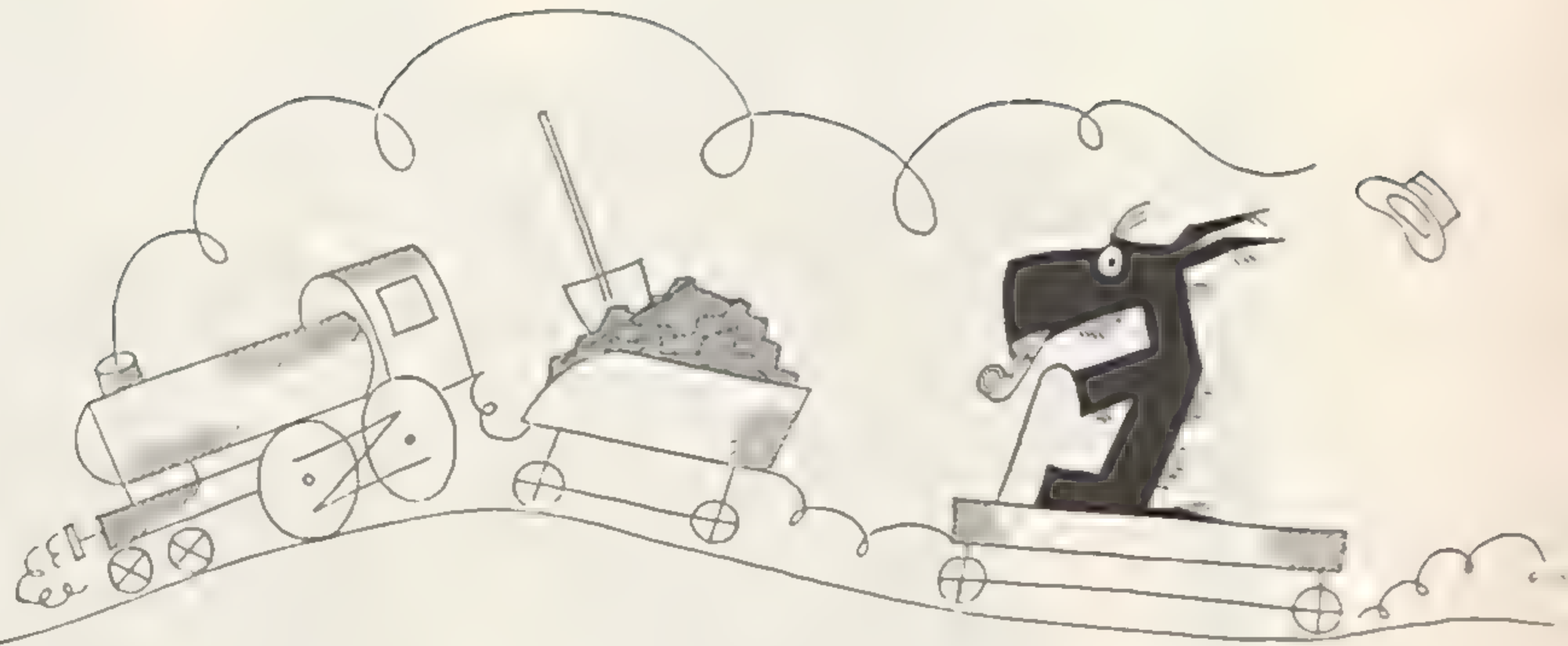
- As a final touch of spring madness, pull on the blithe taffeta gloves below. They're black and brief, and quite irresistible. About \$3; from Best. And carry the squashy pouch bag of shirred black taffeta. About \$15; from Best

- As for shoes, black sandals with a very open cut, or pastel slippers to match the dress are correct
- Merchandise also from I. Magnin; Neiman-Marcus

PAGE 120 LISTS CITIES HAVING THIS MERCHANDISE



Shop-hound



MISS Carroll (at 16 East Fifty-Second Street) has that breed of women's clothes so difficult to find—definitely distinguished and yet thoroughly smart. She makes very few of each model, and her customers (incidentally, she has a very distinguished clientele, and she has been dressing the same women for years) range all the way from Portland, Maine, to Portland, Oregon—so there is little danger of seeing your dress duplicated. She not only does made-to-order clothes, but very thoughtfully has some of the best American ready-made ones, which her custom fitters alter for you. She has the manufacturer leave the sleeves unsewn, so that they can be put in to fit each individual shoulder peculiarity. Well-fitted sleeves really are the mark of a good dress. Right now, Miss Carroll has a lot of nice things in lace and chiffon for evening—very much on the Louiseboulanger type. Her made-to-order models start at about \$150. However, there are ready-to-wear dresses as low as \$45, and these are characterized by Miss Carroll's good taste in individual selection.

- Here are some service addresses that you had better cut out right now and put away for reference, because they are invaluable when you need them. T. O. Dey, 1472 Broadway (BRyant 9-2420), will go over your shoe-closet and put every shoe in good walking order or convince you that it should be thrown away. He will turn a battered suède shoe into a kid one for about \$2—don't ask me how he does it. He will take that pastel fabric shoe that you bought on sale late in the season and make it into a wearable dark one for about \$1. And he can make those tight shoes—we all have them—a full size larger; or large ones smaller. A nice thing to remember is that this establishment will take a comfortable shoe that you love and cover it with fabric or leather to match any particular costume; or remake your favourite Perugias *ad infinitum*. It's a de luxe service that is thoroughly practical.

- Arthur Gilmore, at 16 East Fifty-Second Street, will keep your luggage in an enviable condition. If your bags are all mismated and look slightly immigrantish, let him have them, and he will refinish them to match and give you a master key for the lot. And remember what smart luggage does for your self-esteem. He will renovate your tired trunks, mend the broken corners, and put the rivets in to stay. He will refit your dressing-cases, replacing

Tips on the shop market

- Shop-hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will gladly give information. Write to Vogue, 420 Lexington Avenue

useless fittings with useful ones, resilvering or reenamelling shabby ones, and generally making you proud to open your bag. Of course, he makes covers for anything and everything. And his prices are moderate, when you consider the superlative workmanship.

- B. Bekoff, at 215 East Seventy-Sixth Street, is another leather doctor—a specialist in bookbindings. Steam-heat does all it can to ruin leather-bound volumes, and, if your books are worth keeping, they are worth having a little attention. He will reinforce the bindings, oil the leather, and generally pull the books together without destroying any of the original dignity. He is very good at fixing the leather in those old portfolio desks—he will replace a bad piece so that you can never tell it from the old. He was working on one when I was there, so I know whereof I speak. He will bind books for you, too—those treasured Tauchnitz editions for which you have that sentimental first-trip-to-Europe feeling—and you can have your choice of leather, cloth, or gaily coloured paper. His prices are extremely moderate, depending, of course, on the amount of work, but the average reconditioning of an old book would cost about \$2.

- Steinway and Sons, at 109 West Fifty-Seventh Street, are very serious about the servicing of their pianos. They take such pride in their fine instruments that neglect really shocks them. Three or four tunings a year are recommended (the charge is a little over \$4 a tuning), because the wooden sounding-board contracts and expands with the seasons, and, if it isn't kept in tune with the thermometer, deterioration sets in eventually—not to mention the effect on sensitive musical ears in the meantime. This firm even extends its interest to external appearances and will polish a grand piano for about \$8. If you close your house for any length of time, let them store your piano, for dampness or too much heat is fatal. You can count on the (Continued on page 98)



WHERE TO BUY THESE COSTUMES

No matter what part of the country you live in, you can buy Vogue's Finds of the Fortnight. On page 128 is a list of the shops that have them. If none in your town appears on this list, write to Vogue, 420 Lexington Avenue (please enclose a stamped envelope), and we shall be glad to send you the name of a shop that is in your vicinity

SELECTED BECAUSE—this three-piece suit (above, left) has the formality you want for important lunch and bridge engagements. The skirt and finger-tip jacket are of Forstmann's wool; the jabot blouse, of silk crêpe. Bonwit Teller; \$60
SELECTED BECAUSE—this silk ensemble (second) has a coat that is reversible: plain on one side, print on the other, to match the dress-top. McCreery; \$50
SELECTED BECAUSE—this ensemble (third) has a tweed reefer coat and a well-cut silk shirt-waist frock that are equally smart worn separately. Russeks; \$50
SELECTED BECAUSE—this afternoon frock (right) has the new inflated sleeves. The silk print is chic, too—multicoloured figures on a dark ground. Milgrim; \$30



SELECTED BECAUSE—the one-piece frock sketched above, at the left, has that simplicity of line that refuses to be dated. You can wear this simple little dress now to bridge the awkward gap between seasons; and then on all through the spring, as well. The charming collar may be worn in two totally different ways. The material is Crêpe Dolce (a Du Pont Rayon fabric). From De Pinna; \$17

SELECTED BECAUSE—this frock (right, above) is made of a new Cheney masterpiece: a daisy-printed silk that is shirred all over. The contrasting link pleating that bubbles up at the neck-line and all around the wide cuffs has a Regency charm about it. This smart model is available from Franklin Simon; \$40

VOGUE'S
finds of the fortnight



CHECKS, stripes, relief. There, in three words, is the burden of the fabric song of France. Whether the thread is silk or wool, rayon, flax, or cotton, the fabric almost invariably echoes one of these notes of spring. Sometimes the striping and checking and relief are done so ingeniously that they almost escape notice; but they're there, just the same, and very important. Stripes vary from fine tucks that run across the fabric to *gaufré* bands, shirred tape, or narrow lace applied in *pékiné* or *bayadère* fashions; to Cellophane lines of which you can only dimly perceive the shiny reflection; to shirred transversal bands. On mixed fabrics, stripes are a mere suggestion, rather than a definite design. Quite as much variety is displayed in checks; they range from the faintest of tracings to the boldest plaids.

As for relief—it makes the most unexpected appearances. Orlé shows cut-out felt motifs spaced on woollen crêpe; butterflies as natural as though they were alive; tiny flowers looking as though they had been dropped on the fabric and fastened there. Rodier and Orlé both show *gaufré* and shirred tape applied in relief. Lesur almost covers the surface of a fabric with thick felt sequins. And on a woollen background, Rodier disposes large sequins of crinkled flax.

Crêpy crêpes, shirred and cloqué fabrics, with and without Lastex threads, show no end of variety: small shirred squares are encrusted on a check design, or shirred bands alternate with plain ones. Even long-haired surfaces have a strong relief, as on Rodier's fascinating "Zanthen," where the long white twisted threads of the Chleuh carpets are scattered all over the dark background, looking rather like chrysanthemum petals.

Silks, flax, and cotton fabrics use the same processes. At Coudurier's, taffeta is decorated with shirred bands or squares. Crêpy, cloqué, crinkled, and *gaufré* silks are used as backgrounds for prints at Bianchini and Ducharne. And Colcombet even heightens this impression of relief by printing only the top surface of these crêpes. Moygashel, on linen mixed fabrics meant for tailored suits, shakes tiny bits of white material, which are fixed on later. Fine tucks are also meant to add relief: tucks on taffeta at Coudurier's

(the lowest of the three fabrics above is a good example, with its red tucks on black taffeta), and mother-of-pearl Cellophane tucks on a fine woollen fabric at Orlé. Another type is the white fabric shown above, also from Coudurier, Fructus et Descher, with a tucked weave across a stiff, but not starched, material called "Grenazza."

- **SILKS:** Taffetas, failles, and surahs are everywhere. And small wonder, for never have they been more attractive and appealing. They have all the sumptuous quality and indefinable colours of the rich fabrics of years ago, with a whole host of exciting new variations that makes them irresistible. The top fabric above, for instance, has white lines forming checks on an old-fashioned blue taffeta. Taffetas are crinkled, *matelassé*, lacquered, *façonné*, trimmed with Cellophane threads as bright as metal, or with fine tucks or shirred bands; they are incredibly light in weight, or they have the consistency of our grandmothers' faille silks.

There are shot taffetas—Ducharne calls them chameleon taffetas. There are striped and checked taffetas. Godde-Bedin makes "Adiake," a taffeta striped in ribs like piqué. Also, "Ain Mokra," a *fil-à-fil* shot taffeta; and "Albefeuille," a rich series of glazed taffetas, shown in mediaeval colours such as bronze-green, old-gold, steel-blue, and lead-grey.

Ducharne stripes and checks black faille with Cellophane to make his fabrics, "Railroad" and "Carrefour." This same house has a "Van Dyck" satin that has the appearance of a supple leather, and a double-faced satin called "Chambord." Bianchini has a faille "Jeunesse" and a heavier faille "Giralda," as well as a satin "Senior" in plain and various prints. Ducharne and Godde-Bedin have several smart twill and self-*façonné* fabrics.

As usual, all the houses show important collections of prints—bell-flowers, lilies-of-the-valley, and tulips in particular. Big, small, and medium-sized bouquets are seen, but a spread of flowers with their stalks seems very new and refreshing. Colcombet shows an entirely new printing process: on a black background, designs of swallows, butterflies, or small figures made of *matière plastique* are stamped as with a seal, and the novelty of the designs, the thickness of the figure, and the contrast (Continued on page 110)



BACK VIEWS ARE SHOWN ON PAGE 106

- ENSEMBLE No. 6950 is a new version of the jacket-and-dress costume. Here, the jacket is tunic-length, and the dress has an Ascot tie collar. Of an imported tweed linen from Henry Glass. Designed for sizes 12 to 40
- ENSEMBLE No. S-3794 is another unbeatable dress-and-jacket union. The fabric is a matelassé of Du Pont Rayon. Designed for sizes 14 to 40
- ENSEMBLE 6949 has a brief jacket that ties on over a dress with an inserted vestee. Of Wahnetah's printed taffeta. Designed for sizes 14 to 42
- COAT No. 6955—This top-coat—the type that's almost indispensable—is of Henry Glass' "Karoloom," a cotton coating. Designed for sizes 12 to 44

DESIGNS FOR DRESSMAKING



BACK VIEWS ARE SHOWN ON PAGE 106

DESIGNS FOR DRESSMAKING

- FROCK S-3798 has a charming new skirt with its fulness at the centre front and back. Of Sorel's printed flat crêpe. Designed for sizes 12 to 40
- ENSEMBLE NO. S-3795 has a one-piece frock and a collarless coat that are just as smart worn separately. This is designed for sizes 12 to 40
- FROCK No. 6948—Scores of tucks radiate from the neck and waist-line in back. Of Brueck and Richards' dotted taffeta. Designed for sizes 14 to 42
- COAT No. 6954 has an applied bolero section with wide lapels that is new and smart. Of Forstmann's light-weight wool. Designed for sizes 12 to 42

Loveliness

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YOUTHIFYING HERBAL MASQUE

ADMINISTER this masque to a tired, drab skin — and see your complexion first awaken, then bloom. Its definite remedial properties are revolutionary. Prime ingredients are the juices of 23 rare herbs. Your pores and underlying tissues drink deep of these juices — and in ten short minutes are refreshed. As the gentle spring rains awaken the earth to her eternal youth—so Youthifying Herbal Masque performs its lovely miracle.

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**This Cream Does More Than Cleanse
—It Gives You Radiance**

Helena Rubinstein's newest achievement in the science of cosmetology — Herbal Cleansing Cream is acclaimed by eminent dermatologists as a beauty marvel. It produces a natural, biological stimulation and re-activation of your skin cells.

The impurities that clog and age complexions are definitely — instantly — cleared from your pores with Herbal Cleansing Cream. It coaxes radiance back to your skin—it refines and invigorates! 1.50 to 7.50.

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The beauty sophisticate needs no introduction to Youthifying Tissue Cream. She has long known how it restores and preserves the caressing smoothness of youth — how it acts to quickly normalize dry, roughened skin—and banish lines, wrinkles, crows'-feet and crêpey, ageing throat. It is the beauty cream of smart women from eighteen to sixty and of many countries and climates. 2.00 to 11.00.

Always complete your beauty treatment with the Skin Toning Lotion of Helena Rubinstein. Pores are closed, toned and braced—without drying. A final freshening pat of new life for your skin. 1.25, 2.50, 5.00. Or—if your skin is dry or sensitive — use Anti-Wrinkle Lotion (Extrait). This is a gentle yet effective tonic to drive crows'-feet and tired eyelines away. Use it often. 1.25, 2.50, 5.00.

Accessories to Perfect Grooming

One of the secrets of Helena Rubinstein's great success is her painstaking attention to every detail of beauty's needs. She has perfected the

following formulas for your protection—and your delight.

EGG COMPLEXION SOAP. A rich, refreshing and normalizing soap, kind to every skin: 1.00 . . . ENCHANTE BATH ESSENCE. A soothing, refreshing bath delight—with a haunting fragrance: 2.00; 3.50; and Bath Powder, a revelation in powder luxury: 1.50. ENCHANTE EAU DE COLOGNE—fresh from its brilliant introduction in Paris. More exhilarating—more pungent—more lingering: 1.50, 2.00 . . . EYELASH GROWER AND DARKENER: 1.00 . . . PERSIAN MASCARA—adds glamour without that "made up" look. Never smarts: 1.00.

Visit a Helena Rubinstein Salon!

Intimate, personal advice is your most important beauty need. The scientifically correct answers to your individual problems are of priceless benefit. Yet this service is offered—gratis—in any Salon of Helena Rubinstein. For she urges your visits and your questions. She wants you to know your own skin and its special requirements—what cosmetic colors fit your personality—dozens of important, helpful facts! Salon treatments are rituals of beauty. Prices are moderate.

The scientific beauty builders and chic Parisian make-up of Helena Rubinstein are available at her Salons—and all smart stores, where trained consultants of Helena Rubinstein will serve you.

helena rubinstein

8 East 57th Street, New York

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CHANEL ETERNAL SPRING

Set out anew to be lovely . . . here is Spring . . . everything new . . . timid leaves . . . pale blue sky . . . dashing young clothes . . . foolish hats. Make a new — a different You — and make a change in perfume to accentuate the picture.

Turn to Chanel's exquisite perfumes — No. 5, unerringly chic . . . languorous "Glamour" — Gardenia or Jasmin — as delicate and flowerlike as Spring itself.

NO. 5
GARDENIA de CHANEL
GLAMOUR de CHANEL
JASMIN de CHANEL



CHANEL



Eau de Cologne could scarcely appear in gayer guises than these flacons. "Sonsie" has a little patchwork girl. "Esquire" is for gentlemen. And "Poppy Petals" blooms with gingham flowers. Franklin Simon

ON HER DRESSING-TABLE

THERE'S probably no more devastating moment in life than that in which you look in your mirror and find, suddenly and brutally, that your skin looks older. There aren't any bumps. There aren't any new lines. You, as a whole, don't seem to look any older. But your skin just doesn't seem to look young, any more, and that is that! Of course, there are lots of things to be done. You must start drinking more water. You must get to work with the proper rejuvenating preparations. But one thing you can do that instant that will keep you from the depths of despair is to have or give yourself an Elizabeth Arden Sensation Salve treatment. In describing the results of this salve, Miss Arden says that it gives to the skin "the effect of freshness and youth," and we can't improve on that. Your skin really looks young and fresh, even without make-up, and that is something!

When you buy the Sensation Salve (it has just reached the department shops now), it comes in a tube, and it looks blood coloured on your face, and not at all attractive. But when you wash it off, the skin that appears is something you're proud of. It has the real glow that no rouge ever achieves for you. It looks *young*, and, miraculously, it keeps looking that way for two or three days. You put the salve on with a brush (which comes with the tube) after your face has been cleansed, and it need stay only twenty minutes. It is offered as especially effective for fine, dry skins that are prone to fine lines, but it is superb for any skin that doesn't look as young as you want it to. The directions say never to apply the salve on skin that has abrasions, pimples, or eruptions of any kind, and this is the type of direction that should always be heeded meticulously. Of

course, when you have the Sensation Treatment in any Elizabeth Arden salon, you are treated to all the moulding, the back massage, the super make-up, the *soins* that go to make this one of the most supremely satisfactory moments of your life.

• Everything that comes from Weil is fun. We know that now. Nothing this maker does can surprise us, but we are sure to be entertained. You know those beautiful big "Zibeline" sachets, like silk pomander-balls, that people bought for presents and kept for themselves? Now, these are made in miniature, for handkerchief and lingerie drawers and such, and are put up three in an amusing triangular box. You won't be able to resist them, we warn you of that now. Then, there is the new "Bamboo" eau de Cologne, which, if you rush out with this copy of Vogue in your hand, you will find just being put out on display on the cosmetic counters. It is in the same attractive bottle as the toilet-water, distinguished from it by a top of natural wood instead of scarlet lacquer. "Bamboo" has a baby, too, a sports size, an exact replica (Continued on page 90)



Lengyel makes the spicy aromatic Essence in the Russian-looking bottle, the "Ivelia" lotion in a turquoise-blue flask, and the "Ivelia" powder. These are to be found in most of the better shops



Let this beauty miracle take place in your skin

Women everywhere are talking about a marvelous new cream that has simplified the tiresome beauty routine of yesteryear. Its name is DELV, sponsored by Primrose House.

If you are an average woman with an average skin, DELV is the only cream you need to use.

For DELV cleanses. DELV lubricates. DELV clarifies the skin — actually seems to give you a new skin texture.

This extraordinary new cream contains a special ingredient that duplicates

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A Free Jar of DELV for testing

Realizing there is nothing like personal experience with DELV to convince women of its value, Primrose House asks you to try this marvelous new all-around cream without costing you one penny. Simply fill in the coupon below and mail it to us for your sample jar. If you wish a full-size jar of DELV today, it is on sale at leading department and drug stores. The price is amazingly low, only one dollar.



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PRIMROSE HOUSE, 595 Fifth Avenue, New York N.Y.
Please send me without charge a sample jar of DELV.
I would like to try DELV by using the Cream exclusively
until the jar is empty. (Print name and address)

Name _____

Address _____

City _____ State _____

(This coupon offer is good in the United States only)



"AVENUE"

.... a new fabric meticulously tailored a new tailleur in the true Stein & Blaine tradition.

Stein & Blaine
INC.

13-15 WEST 57th ST., NEW YORK

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 88)

of the "Bamboo" pagoda bottle that holds an eighth of an ounce of the scent and is in a rectangular box wrapped gaily up with raffia. You can buy all of the Weil products wherever fine perfumes are sold.

- There are two facts that have always remained firm and fast in our mind. One, that milk was good for the skin. Two, that Kent brushes were wonderful. Both facts still persist, but they have now been welded into one glorious whole known as Devon Milk Pre-Facial by Kent of London. The presentation is charming. There is the little round Kent brush with bristles of the right strength for face scrubbing and a top of lovely natural coloured wood. There is the milk cleanser itself, based on concentrated milk from which all fat has been removed, encased in an ivory coloured bowl that makes an addition to any bathroom. It seems to us the perfect set-up for any one who likes to scrub her face, because it can be used with or without benefit of supplementary creams.

Of course, this scrubbing is advocated by many dermatologists, and the directions are careful to say not to scrub roughly and to give particular attention to the areas of the skin that are sallow and affected with enlarged pores. You feel a nice glow of virtue, as well as of face, when you do this scrubbing, because you know you are bringing up circulation and stimulating at the same time you are cleaning. Young things go mad over it all. The milk cleanser lasts a long time, and, when it is gone, you can buy refills. The set comes in a clean-looking ivory box, and there is an outer silk case with a water-proof lining to turn it into "The Traveller." You can buy the Pre-Facial kit in all the better shops.

- Coty has a new hand lotion. It is suggested, and quite rightly, as a complete beauty treatment for the hands. It softens. It smooths. It whitens. It beautifies. And if there is anything else that a good lotion should accomplish, it unquestionably does that, too. For it has a way of working itself into your hands the instant it is applied and of drying with lightning quickness. Despite its drying so quickly, its emollient qualities are notable, and, if you use this lotion regularly, your hands never seem to get that dry, hard look, no matter what you do to or with them. It is delicate in texture, pleasant to smell, and very handsome in its opaque white flacon.

- Lots of women ask more of a cleansing cream than that it should cleanse. If you are one such, you probably know the virtues of Helena Rubinstein's Herbal Cleansing Cream, which has a surprising way of leaving your skin toned and softened, as well as cleansed. Now some new ingredient has been added, without displacing any of the beneficent herbs, and the cream seems to do an even more thorough job than formerly. If you are a busy woman, this is your cream. If you are looking for a stimulating cleanser with which to begin your beauty procedure—this is still your cream! The revised Herbal Cleansing Cream can be found in all of the many shops

where the Helena Rubinstein preparations are sold.

- Add to the optimistic notes of 1935 the heartening news that Herne and Marion, in East Fifty-Seventh Street, have enlarged the salon that always served up the perfect manicure to include a facial, pedicure, scalp treatment, and hair-dressing division.

Here you may really enjoy your permanent, for an accompanying foot, back, or hand massage will make you oblivious, if anything can, to the boredom of the performance. This done, Mr. Henri will send you out the delighted possessor of one of several new hairdos that he's brought back, in the last fortnight, from Paris, Vienna, or London.

- Two new lipsticks are being seen about. One is a silly bit that manages to be very merry, from Dunhill. It has a face like Humpty-Dumpty's, suggested by white marks on its green, black, or red case. It doesn't seem precisely in the Dunhill tradition, but is fun. The other is a triumphant bit of mechanism by Tussy. It is an automatic lipstick that works beautifully without jamming. It closes so tightly that no particle of tobacco or dust that collects in your bag can ever penetrate into the lipstick. It is in a smart, square shape that holds a chunky lipstick, and it is available in all of the five indelible Tussy shades. If you have used the Tussy lipsticks, you know that, while they are indelible, they aren't drying, but are nice and creamy on your lips. If you haven't used them, you have that pleasant fact to discover. Tussy lipsticks are available in the better drug and department shops throughout the country.

- There is a brand-new method available for making hands, arms, shoulders, and backs smooth and white of an evening. It's name is Velvetis. It is made by Rimmel, and it is in the form of a little stick. You just rub it on, smooth it in, and your skin is lovely to behold and velvet to touch. And, here is something that you won't mind asking your husband to manipulate, if there is no maid at hand. It endures beautifully throughout the evening and doesn't come off on clothes. Velvetis is one of those ingenious lites that women who make a rite of dressing carefully for the evening are going to discover with glee. It is in many of the better shops, but, if it hasn't reached yours as yet, it can be ordered from Saks-Fifth Avenue.

- The "Ivelia" lotion, which is made by Lengyel and is pictured on page 83, is one of the preparations that the delicate skin claims as specially its own. There are many women who love to use a liquid cream cleanser on very thin, delicate skins, but who say that they can't find any such that will remove cosmetics thoroughly. The "Ivelia" lotion seems to succeed in this respect, and it is a joy to use, light and cool on the skin and delicately scented. "Crème Ivelia" is a companion piece to the group which you see pictured on page 88, and these Lengyel products can be had in the better shops.



FIVE HUNDRED MILES
IS FUN IN A

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DRIVE as far as you like . . . as fast as you like . . . you'll arrive refreshed in a Chrysler.

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steer as nimbly as a small roadster. Gear shifting and braking require but a gesture. Mutually reinforcing bodies and frames absorb road shocks . . . and give you a reassuring feeling of safety.

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a demonstration. We urge you to take it before you buy any motor car.

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☆ CHRYSLER AIRSTREAM EIGHT . . . A big, brilliantly-performing new Eight with 105 h. p., and 121-in. w. b. Four distinguished body types. From \$935 to \$995. 4-Door Sedan \$975.

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PHOTO COUNT DE MIRO

You will love the soft, pebbly texture of Shag-Hill—the very newest thing in knitted sportswear. This intriguing, three-piece wool suit with its clever, wood buttons is an exclusive Glengyle creation, designed for town and country wear. It shows, unmistakably, Glengyle's superior craftsmanship and tailoring and is offered in a charming spring selection of lovely and unusual shades. At leading specialty shops and department stores.

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LIVINGSTON BROS., San Francisco

Federal Knitwear Co.
512 Seventh Ave., New York City

MY COOK IS A RUSSIAN

(CONTINUED FROM PAGE 69)

it. The taller the order, the more he rises to the occasion.

Modern ways of leisure being what they are, one can not be certain whether the meal will be scrambled eggs for one or food for twelve people unexpectedly. Not long ago, friends asked at dinner-time if we could arrange a supper party in honour of Chaliapin for that same evening; Basil was completely equal to the occasion and ready on time with his after-theatre supper.

He is not, however, without his bursts of temperament, which startle the calmer members of the household. At odd times, one may see him, clad in a broad-checked suit, balancing precariously on the back of a friend's motor-bike as it roars off to the races.

A TALENT FOR SOUPS

Soups are Basil's special talent. There are *Selenka*, a fish bouillon, made from sole or trout with bits of fish and vegetables in it; a vegetable bouillon called *Schi*, like the French *pot-au-feu*, made with lots of cabbage and served with cream; *Botvinia*, a light cream of spinach and sorrel based on meat bouillon, served cold with a cupful of *kvas* to give it flavour. Cider may be used to replace the *kvas* in other countries.

Russians have said that his *Borschok*, or beet bouillon, is excellent and delicate in taste, and I give the recipe. There are so many Russian dishes other than the usual caviar and *blini* that lend themselves to use in the Western world that it seems unfortunate that they are so little known.

Hazel-hens, prepared variously like partridges, may be served with sour cream sauce mixed in with a little caviar, or prepared as cold fillets stuffed with caviar and glazed over with jelly. For more simple fare, there is the popular *Côtelette Pojarski*, of finely hashed chicken mixed with cream, breaded and browned in butter, and a similar meat *côtelette* is made with hashed beef and called *Bitok*.

Of course, the Russian cuisine makes a great feature of hors-d'œuvres. In most houses, the hors-d'œuvres were always laid out on a large table with an endless variation of stuffed buns, pastry shells, *farcis*, vegetables and rolls, filled with savouries *pâtés*, caviar, or fish, some hot, some cold. These were partaken of in great quantities with the *apéritifs* before the meal itself was embarked upon. There are always especially good smoked salmon; salted cucumbers; any number of things *marinade*—mushrooms, onions, anchovies, herrings. This *marinade* treatment is a typically Russian way of preparing things.

Mushrooms *marinade*, for example, are prepared by cleaning the mushrooms and boiling them for a quarter of an hour in a liquid composed half of good wine vinegar and half of water. In the dish in which the mushrooms are served, onion slices and black peppercorns are added to give flavour. In Russia, the mushrooms are like the French *cêpes*, but no doubt any variety of mushrooms can be treated in this manner. This *marinade* method is used in Russia for venison, and the steaks are preserved in the mixture of wine

vinegar and water for some days before they are cooked. The longer the meat is allowed to soak, the more pronounced its flavour becomes.

The Russians make a variety of milk breads, including a light brioche loaf, and little round brown buns with caraway-seeds. At Easter, they bake a ceremonial cake bread, *Koolich*, with preserved fruit in it, accompanied by a sort of cottage-cheese called *Pasca*. This same cottage, or milk, cheese is put inside ordinary pancakes and called *Blinchki*, not to be confused with *blini*, which are served with a sour cream—that is, thick cream turned sour by a drop or two of lemon. There is also another sweet bread called *Krandle*, decorated with almonds and sugar, given at birthdays.

The apple soufflé (the recipe for this follows) is a favourite dessert, and it is perfect for the end of a menu on which the other dishes are somewhat substantial. This dessert may also be made with other fruits, such as red plums. There is *Kissel*, a dessert which all Russian children know, which is cooked meal mixed with syrup made of fresh fruits. Another simple dessert is *Kasha Gourievskaya*, or frozen semolina; it is first boiled for three hours, sweetened, set into a form, iced, and served with cut-up fruit and juice poured over it.

Following are six *spécialités* from Basil's repertoire.

BORSCHOK

A quart of good beef consommé is prepared, and to it are added a large bunch of beets, carrots, onions, a few pieces of bacon, and vinegar and sugar to taste, and the mixture is simmered until the juices have been extracted from the vegetables. The soup is then strained through a fine cheese-cloth and clarified with egg shells. The *borschok* is allowed to cool, the beaten whites of two eggs are added very slowly, beaten in a little at a time, and the soup is reheated. This addition of the eggs must be accomplished very slowly and with the greatest skill. Unless the egg whites are entirely assimilated in the liquid, they will harden in the reheating process. Sour cream can be substituted for the egg whites, to simplify the procedure, beating it in the same manner. *Borschok* can also be served cold. This amount serves four people.

PIROSHKI

These are the little meat-filled patties that are traditional Russian accompaniments to soup. This amount makes enough *piroshki* to serve six people. The dough is made of the yolks of two eggs, a quarter of a pound of butter, two tablespoonfuls of cream, half a pound of flour, a teaspoonful of sugar, and a dash of salt. This dough is rolled out and cut in small uniform pieces with a cookie cutter. A teaspoonful of filling is placed between the two pieces, which are pressed together, brushed with a coating of egg, and put in the oven to brown.

The filling consists of half a pound of veal or chicken, chopped, two hard-boiled eggs, (Continued on page 96)



"I DIDN'T KNOW I COULD BE
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Romance
comes to the girl
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**COSMETIC
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**You can use cosmetics all you wish
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IT'S so thrilling to win romance
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LIKE MOST GIRLS, I USE
ROUGE AND POWDER—BUT
NEVER DO I RISK COSMETIC
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REGULARLY. IT DOES LEAVE
YOUR SKIN LIKE VELVET!





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RANSOHOFFS

S A N F R A N C I S C O

MEXICAN SUNDAY

(CONTINUED FROM PAGE 67)

children gaudy in primary colours.

On the bridle-path canter resplendent *charros* in carved or embroidered leather jackets only less tight and slick than their skin-like breeches. Over one shoulder is thrown a serape in rainbow stripes or perhaps in a traditional pattern of brown on white, red on blue. Mighty silver spurs glitter, and bridles are intricate and varied. They, if you like, are out to be seen—by each other, but not by the negligible stranger who may be humbly walking up and down, up and down with all the rest who must ride shank's mare instead of a polished, prancing horse. The riders draw up in long ranks to face the band, which, in glittering uniforms, is playing glittering tunes, or to exchange dignified greetings with one another.

As they ride again, and the band and fountains play, and the children, solemn with excitement, cling tighter to their parents' hands, and all sorts of games of chance click and turn—up the wide avenue, under immemorial trees, comes a procession of automobiles shining with newness and particoloured paint, each bearing its price in flaunting figures and packed to the gunwales with dashing young Mexicans dressed in the latest Hollywood fashions and fondly giving themselves a completely modern good time. The parade pushes itself among smartish private motors and limping taxis. Every one stops to look. Anachronism runs wild.

MEXICAN MÊLÉE

The great trees of Cortez, the changeless Indian forms and faces, Maximilian's high palace looking down on the park, sublimated Buffalo Bills, jazz, Spanish tiles, small children in vicious pink, their grave pre-conquest mothers in sober rebosos and dapper fathers in cocked sombreros, smart mestizos whose elegance is only in clothes, deep Aztec symbols, Aztec liveness, Aztec dignity, and, rolling through it all, General Motors' brightest little jobs—all are there. But none is there to dazzle the eyes or tickle the humours of a pair of passing tourists from the not-very-remote United States, though all of it serves that purpose completely, if unintentionally.

So the pair hop into a ramshackle taxi, whose driver probably wears a tender mauve suit and a tender pink necktie, and, between startling flower-decked bungalows, drive through the *colonias* of the city and out beyond its confines to Xochimilco, most incredible place of all.

The high plateau upon which Mexico City is built is as flat as a pancake and seven thousand five hundred feet up in the air. Once, it was two great lakes cupped in mountains many thousands of feet higher, and, since the Aztecs must have some place to grow food and flowers, long centuries ago they built rafts of bark and reeds, anchored them, and piled soil upon them. Here they planted their crops, and gradually the roots of trees and plants grew down into the floor of the lake and the floating islands were fixed, miles of canal making highways between. There to this day almost all vegetables and flowers for the city

markets are grown, and on high days and holidays, thousands go there to float and feast.

The town of Xochimilco is dirty and forlorn, its inhabitants less picturesque than most of the near-by tribes. You drive along its broken, cobbled streets past a big market-square and up a narrow dirt road to the landing-stage, where flower-decked boats await you. The flowers are disposed in delightful patterns. A sort of pediment fronts the awning arched over the boat and bears its name, *Concepcion*, *Guadalupe*, picked out in one sort of flower against a massed background of some other in wildly contrasting colours. We were four now who picked a name and arrangement that pleased us, engaged in a little dignified bargaining, and embarked.

We floated, propelled by our boatman with a long pole, as slowly as the islands must one day have floated in their pristine freedom, and presently the cook-boats came around us offering, again with dignity, their outspread fare. We picked one whose viands were rather elegantly displayed in a little glass case.

FLOATING RESTAURANTS

The cook squatted in the middle of the boat, her man poled at the stern, and an engaging little boy stood by to help. Around the cook were crowded a bowl of *mole*, the black Mexican sauce so hot that Northern throats are sometimes outraged, a bowl of terracotta puréed frijoles, as tasteless as the other is tasty, and rice cooked as only Mexicans know how. These are the bases of your meal, and with them the cook combines eggs or chicken or fish. Her stove is a sizzling iron plate, her dishes the earthenware of the district. You choose each course as you go along, for the cook-boat is made fast to yours and does not leave you until you have eaten all you can. A dab of this and a dab of that are stirred in to make everything to your liking. You are supposed to help it down with quantities of tortillas, but, as these have all the delicacy of flavour of neat rounds cut from a sleazy, grey blanket, a few go a long way. And our cook was the first native to treat us as tourists. She was serving dinner to some Mexicans in a boat tied to the other side of her craft. She gave their plates a hasty swipe with her apron; for ours, she produced a clean cloth from her little cuddy and polished with care.

While we were eating, a music-boat came, and the songs that we chose were sung to guitar and reed-pipe. And when we got to the thick, black coffee, which has a pleasant taste, rich and sweet, the boats with candied fruits came by to furnish our dessert. Every few minutes, a narrow little scow with a girl crouched in its stern and its front heaped with bunches of flowers—carnations, violets, roses, gladioli—would come sidling up to offer immense bouquets for a centavo or two.

Big boats floated along, filled to overflowing with enormous families in assorted generations, or troupes of boys and girls, very noisy and musical, or an elderly (Continued on page 96)

*Underneath
it all...*

A VASSARETTE

● Whether it be a simple tailleur or a sophisticated evening gown—whether you are a slight young thing or not so slight and not so young—there's a Vassarette Foundation that is utterly right for your costume and your figure. Always look for the name and always insist upon a fitting in the Vassarette that is meant for you. Vassarette Girdles, Pantie-Girdles, and All-in-Ones, of specially processed Lastex, for every type of figure, featured by better stores everywhere . . . \$5 to \$15. Write for the name of the one nearest you. Vassar Company, 2559 Diversey Ave., Chicago.





EXPRESSING YOURSELF

WHEN you want to say, "How do you do", "Good luck in the new venture", "Goodbye and please enjoy yourself", or "So sorry you've been ill"—a really outstanding assortment of good things to eat hits the happy or the sore spot as nothing else can. No matter how often humanity nibbles, nibblers are avid for more.

Which naturally brings us to Schrafft's, past-masters in the art of producing, basketing, and trimming up New York's champion nibble assortments. Here are packages warranted to prove you really mean whatever your card says. And there's plenty of latitude to make the remembrance fit the recipient's particular tastes.

One of those baskets you send can contain candies, cookies, cigarettes, fruit—and be labelled "Bon Voyage". Another noble exhibit can major in jams, jellies, and preserves—with just

enough perishables to take care of a housewarming and still leave the tenant of a new apartment with a well-stocked cupboard. A third can be built around fruit, with a collection of sweets to ensure a pampered convalescent popularity with the nursing staff.

In short, whether you're facing a week-end hostess, a frat-houseful of your son's friends, a lady whose servants are down with flu, or a house of mourning where no cooking is done—Schrafft's can express your sentiments adequately and gracefully, at any price from \$5 up.

One gentleman of our acquaintance recently sent a basket that took three men to lift, insured for \$250. What it meant to the lady mentioned on the shipping ticket couldn't be counted in dollars. She was a bride, just back from her honeymoon—settling in a strange city simply bursting with in-laws!



Two highly delectable Snuggle Bunnies twelve and one-half inches high—one pink and green, the other blue and yellow—\$2 each.

From left to right, Mr. Duck, Molly Cottontail, and Peter Rabbit, all carrying plenty of candy—eight and one-half inches high.—\$1 each.



SCHRAFFT'S

556 FIFTH AVENUE NEW YORK CITY

MEXICAN SUNDAY

(CONTINUED FROM PAGE 94)

couple taking their ease, or a proud young mother and father with their first baby and its nurse. All classes, all colours, all degrees of poverty and prosperity were taking the air. All were gay in their Sunday best, and they were enjoying themselves as their forbears had done when the islands, so smothered in flowers, so meticulously planted and cultivated, were themselves great boats to feed a mighty nation. No gayer, more absurd or exotic sight could be seen anywhere than this in Xochimilco: another pageant that functions from within, undirected and unconscious.

The high, thin Mexican air arouses nervous energy—so, in half an hour,

we were back in Mexico City, shouldering our way through the All Saints Day Market, buying for next to nothing life-sized white tissue-paper lambs, wax fruits, baskets, tiny glass toys and images. But Mexican markets are *sui generis* and need pages and pages for themselves. Their wares are so beguiling and so cheap that you wonder which is the less ridiculous, to buy or not to buy—and you buy!

To top off a single Sunday came dinner at a native café, the *mole* infernally hot, the tamales indigestibly good, and a constant to-ing and fro-ing of happy families to eat one or the other or to drink a little coffee and tequila (biting, as well as hot).

Such is a Mexican Sunday!

MY COOK IS A RUSSIAN

(CONTINUED FROM PAGE 92)

chopped, and minced parsley. A little gravy is added, and the mixture is cooked for ten minutes. Small pieces of crisply cooked bacon mixed with minced fried onion can be alternated as a filling for the *piroshki*.

BITKI À LA SKOBELEV

Two pounds of top round steak are diced and browned in a pan. A little water is then added, and the meat is simmered for half an hour, when it is mixed with a pint of sour cream, salt and pepper to taste, and half a pound of mushrooms, which have first been chopped and browned with onions. The dish is covered with a mixture of sour cream, flour, and butter to form a gravy, then baked in the oven till a crust is formed on top. This must be passed in its baking dish, and the amount will serve from six to eight people.

GOLUBTZI

Half a pound of chopped veal is mixed with finely chopped onions. Half a cupful of rice is boiled until it is three-quarters finished, then the rice, meat, and onions are mixed thoroughly together and seasoned with salt and pepper to taste. The mixture is wrapped in large leaves of parboiled cabbage, which are held together with toothpicks or sewed with white cotton. These are placed in a casserole, and a gravy of tomato purée and sour cream is added. After the gravy is added, Parmesan cheese is sprinkled over the dish, which is browned in the oven. Just before serving, small pieces of crisp bacon are dotted over the top. This amount of *golubtzi* will serve four people.

BLINI

A cake of yeast, the whites of two eggs, half a glassful of milk, a quarter of a pound of flour, a quarter of a pound of melted butter, two teaspoonfuls of sugar, a little salt, and a quarter of a glassful of cream are combined and allowed to rise in a medium warm place for four hours. The mixture is cooked in small buttered pans, as pancakes would be, and the *blini* are filled with black or red caviar and passed with sour cream. This amount

makes a sufficient amount of *blini* to serve six people.

APPLE SOUFFLÉ

Four medium-sized apples (choose those of good flavour) are cut into small pieces and stewed. These are put through a sieve, and the stiffly beaten whites of four eggs are added very slowly to the puréed apples while they are still warm. The mixture is put into a soufflé dish and baked in a moderate oven for forty minutes. Before serving, the soufflé is sprinkled with sugar, and heavy cream is passed with it.

EDITOR'S NOTE: Having been fired by reading this article and being put in the proper Russian mood by eating *borschok*, *bitki*, and *blini* all in one meal, we determined to investigate, on our own account, some of the shops where Russian foods and accessories are to be had in New York, with the results that you see on pages 68 and 69. In the Russian Art Shop, on Sixth Avenue, we discovered the lacquer bowls and canisters, in brilliant reds and gold. The bowls are as amusing for soup as they are for salad, as they will stand heat, and the canisters would make any pantry a thing of gaiety. Those with the ring handles are fashioned after Russian weights, and they make splendid containers for your sugar and tea. The enchanting dolls are really tea-cozies—known as the Gossip, the Tea-Drinker, and the Peasant with the Shoes. Those, as well as the candies, the duck dish which holds them, and the beautifully carved wooden tray, are all available also at the Russian Art Shop. The fish that appear in the hors-d'œuvres dish are to be found at Tissoff's Russian Delicatessen store on upper Broadway, with other such fascinating things as eggplant stuffed with caviar, sturgeon in tomato sauce, King herrings in tins or little barrels, sprats in mustard sauce, stuffed peppers, dried mushrooms, and many other delicacies. You can also get fine caviar there, but the caviar bowls shown on page 68 are from such un-Russian sources as Plummer's (for the one in the background), while the one in the foreground, with an amusing dome cover that rolls over the top, is from Alice Marks.



Happy Landings!

SKIS come in pairs, and . . . for a happy landing . . . they must be managed in pairs. Which, if you will, points a whole philosophy of living . . . a doctrine of civilized balance in all things.

Consider a tall, frosted drink. It reaches perfection in the proper balance of its parts . . . when ancient spirits are complemented by the matured piquancy of a ginger ale like CLICQUOT CLUB Pale Dry.

This fine old ginger ale is really dry. In it is the pick of Jamaica's ginger . . . aged with choice taste-heighteners . . . blended with a

natural water from deep rock sources, so pure, it requires no distillation. All its native life and buoyancy are kept intact.

Add to this the lasting effervescence of carbonation under high, refrigerated pressure . . . honest measure in *full-quart* and *full-pint* bottles . . . and you have an unequaled standard of value among quality ginger ales. In fact, order CLICQUOT CLUB's honest-measure bottles by the case, and you gain as much as two whole quarts extra. You'll find them at a dealer near you. . . . Clicquot Club Company, Millis, Mass.

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And a full pint is 16 ounces. CLICQUOT CLUB comes in *full pints* and *full quarts*. Also in special sizes for hotel and club service. All ginger ale manufacturers are required by law to print net bottle contents on the label. So look before you buy, for full value!

20¢ A FULL QUART • TWO FULL PINTS 25¢

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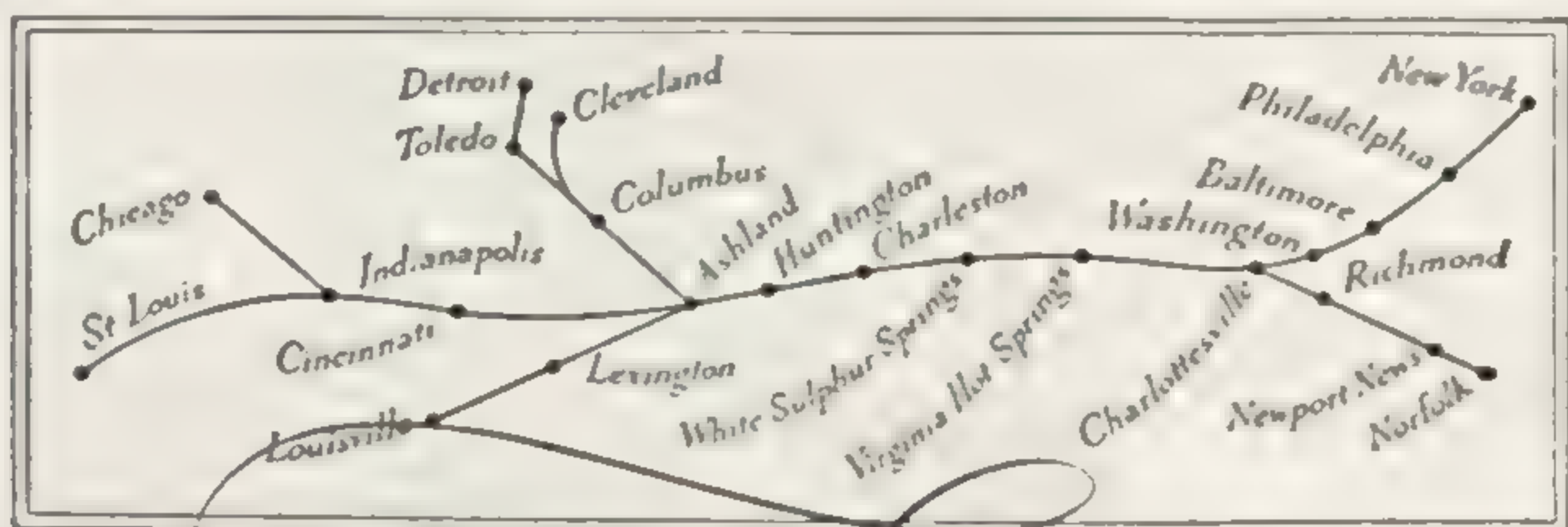
George Washington made great dreams become realities. But he never dreamed of a railroad. Yet he founded the beginnings of one of the greatest of all.

One hundred and fifty years ago, envisioning young America's need of better transportation between east and west, George Washington founded the James River Company, became its first president, laid out a route to connect the Atlantic Seaboard and the Mississippi Valley with a system of canals and roads.

Thirty years later, when Washington had passed on to the immortals, Chief Justice Marshall personally examined the project and pronounced it sound in its entirety. Canals and roads of the James River Company, under the genius of science and invention, have become the great Chesapeake and Ohio Railway system. But the fundamental principle of the project—George Washington's principle—remains the same. It is—

*"Better Transportation
between East and West."*

1785 - One Hundred and Fiftieth Anniversary - 1935



George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original Predecessor Company Founded by George Washington in 1785

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 81)

Steinway people to coddle your Baby Grand for a trifling sum for a period of three months.

- The Grand Central Typewriter Exchange, at 60 East Forty-Second Street, is the place to take stubborn typewriters with sticking keys. This company has experts on typewriter peculiarities—and, if you own a machine, you know how temperamental it can be. There is also a unique service for people who want to type their own letters, but haven't a machine. The Exchange charges you only about 25 cents an hour, or 50 cents for a half-day, and is nice enough to furnish you with any type of machine you are used to, stationery, and an individual desk. Fine for commuters waiting for trains.

- A few years ago, the town did a lot of marvelling over bright young American girls designing clothes. Now, there are so many good ones hard at it that they are no novelty at all, and we accept them as a matter of course. Helen Johnson (640 Madison Avenue), for instance, went from architecture to fashion drawing and from there into designing good clothes without making very much fuss about it. She has only had a shop since September, although there is certainly nothing inexperienced about her clothes. They are sophisticated and individual and should delight the woman who likes to be patently different. Structurally, they are very good, without any of those useless tabs and bows tucked on merely for decoration, and she shies away from bulging snaps and hooks and thinks up surprising ways of closing her dresses. I particularly liked a free-swinging, finger-tip jacket of red wool duvetine that has a low-placed box pleat in the back and ties with bias intricateness at the throat. This is worn over a blue woollen dress and is very effective. Best of all are her prices: she has achieved made-to-order, individually designed dresses for as low as \$85.

- If you would like a little Goya touch in your home, look at the tiles at Francisca Reyes (9 East Fifty-Seventh Street). Goya spent three of his valuable years designing a series for a friend, and they are in his best satirical style—some of them decidedly Rabelaisian. There are caricatures of famous and infamous people, Henry VIII. and his wives, for example, and there are plenty of gory bull-fight scenes. These range in price from about \$10 to \$25, according to size. There is a large panel in tiles of a bull-fight that is dated 1780 and signed—all very authentic. This costs about \$2,000.

- Faye Hall has one of those nice intimate shops, at 16 East Fifty-Second Street, where she designs clothes and does beautiful copies of French things—all to the individual taste of her clients. She goes so far as to have her fabrics dyed in subtle shades in Paris and likes to dress her favourite clients in the same shade from street to evening clothes. It's a distinctive idea, if you aren't one of those women who can't do without a touch of colour—generally in the wrong place. A nice

dull mossy-green (known everywhere as "Faye Hall green") and a strange dark red are her own favourites. She has a good coat in the green, straight and slim, buttoning all the way up the front and with buttons running on down the sleeves. She is very thorough about costume planning, taking into consideration your social activities, your pocketbook, and such essential barometers. She'll see you straight through from furs to lingerie—lovely, lovely lingerie. Her day clothes start at about \$95, and her evening things at \$145.

- Hat news: Madame Nicole, at 7 East Fifty-Fifth Street, is back from Paris with boxes and boxes of new hats, and I defy any woman with a spark of femininity in her make-up to keep a cool head over what comes out of those boxes. All of the hats have a lilt and a feeling of gaiety about them symbolical of spring. Even with a trig tailored suit, your hat can have a feather or a flower or a bow. Madame Nicole leaned towards the Breton types in Paris (incidentally, these are taken from Breton men's hats, not from the women's starched *coiffes*) and brought back a lot of those youthful, turned-up, brimmed affairs. She believes in toques—particularly those Madame Récamier ones with violets and other small flowers tucked under and over the brim. She suggests a black straw with crystal ornaments and a crisp veil for your more sober moments. Her quality is superb, her taste infallible, and her prices not too ruinous.

- Idea for the ardent needlewoman: Florence Gritman, at 64A East Fifty-Sixth Street, has a voluminous taffeta work-bag that opens up into a lap-board with pockets on the side for your work. You can sit comfortably and sew without losing your scissors and spools in the recesses of the chair—which is very saving on the disposition. These bags are made in any colour and cost about \$12.50.

- Hertha May is very good about selecting perfect models for her customers—her dresses are practically mistake-proof. She has a small, intimate shop at 136 East Fifty-Seventh Street, and, if she hasn't the dress you want, she will put on her hat and coat and go right out after it. I saw a black crêpe dinner-dress there that should be in every wardrobe, because it is so thoroughly good. It is cut slimly and well, has short cap sleeves and a really beautiful tucked lawn and Valenciennes lace collar around the deep square neck-line. (This costs about \$120.) Also, she has one of the freshest prints in town—red-and-yellow, with a small flower design—, over which there is a full-length blue coat of rough woollen with a print scarf running through tabs at the collar. It might be your daytime uniform for spring. (The price is about \$195.)

- Apparently, India has other claims to fame besides the Taj Mahal and Gandhi—at least, the India Arts and Crafts at 115 East Fifty-Seventh Street will make you think so. They have all sorts of (Continued on page 100)

PARFUMS

CIRO

PARIS



One was so welcome
at Christmas . . .
think of the other now!
Surrender \$10.00 to \$32.00
Reflexions \$15.00 to \$35.00



*For beauty of lips
and loveliness of chin, chew
Double Mint gum every day—*



*This is a natural beauty exercise,
unequalled.*



REMI LOHSE

This three-quarters coat and trim, tailored dress are of navy-blue sheer wool, with quilted blue-and-white taffeta used to line the coat and silver buttons used to trim the dress; Peck and Peck. The navy-blue felt hat is from Knox

SHOP-HOUND TIPS

(CONTINUED FROM PAGE 98)

major and minor works of art that you can use in your home or on your person. There are old plates from Jaipur, of coloured enamel and hand-engraved—so they tell me—with dust of jewels. It's an exciting idea, anyway. The plates aren't too large to use as ash-trays, or you can stand them up for decoration (about \$12.50). There are boxes that you can use for cigarettes, and these are paved with chips of turquoise (from about \$2.50). There is some hand-loomed cotton in brilliant colours that would make effective table-cloths, bedspreads, or beach dresses—according to your needs: six square yards of it for about \$7.50. Of course, there are lots of semiprecious jewels—some of which are extremely effective.

- A small shoe item that caught my attention recently is the flat, pear-shaped leather shoe-horn at Hammacher Schlemmer's. You can have one of these in pigskin for men (for about \$1.50) and in any shade of glacé leather for women, for about \$2. They are a hundred per cent. efficient.

- Every once in a while, you see a woman wearing some beautiful old jewellery—deep garnets with a dusty-pink dress or some such happy combination—and you are charmed. For days after, you peer in old jewellery shop windows at the turquoise, coral, garnet, and amber displays, but you are cautious about buying, for there is always too much of it to convince you that it is good. Gaza, at 527 Madi-

son Avenue, can be relied upon to have nothing but the genuine in old jewellery, and this is a good place to find really rare things. I know of a Pinchback bracelet that came from there that is the envy of my life. Pinchback was a gentleman renowned for his clocks and watches and as the discoverer of an alloy of metals called after him. However, he made many lockets and bracelets and such, the value of which lies in the beautiful workmanship and design. Gaza has good examples of his work, and she will explain to you about the strange metals he used. His silver substance, for instance, will never tarnish and has a light, brilliant quality that real silver lacks. (The prices range from about \$5 to \$65.)

- One last service item: Phil Cooper is a cleaner who takes such a personal interest in your spotlessness that he will teach you how to do your own emergency cleaning at home. This is important if you are one of those women who always succeed in making little spots into big ones with cleaning fluid. He has written a series of pamphlets on how to take stains and spots out of your upholstery, as well as your clothes, and on proper pressing principles, on packing, and such useful information. Of course, the real aim in life is to keep your clothes perfectly cleaned and pressed. Call him at TRafalgar 7-8537, and he will send you all his pamphlets and ask his nearest representative to call on you.

★ *Have your luxury \$ Save your money \$ Have your luxury* ★



**Top quality in
a percale sheet**

**Now yours at
less than top cost**

\$ *Save your money* ★ *Have your luxury* ★ *Save your money* \$

THIS news note is addressed to people who like to live gracefully and with becoming ease. . . . We have made you a soft-as-silk sheet. Made it of fine, combed yarns, more than two hundred strands to every square inch. Its weave is marvelously close and even and smooth. It has a finish all its own, giving gentle softness and lasting snow-whiteness. For extra strength, a tight

ribbon selvage runs all around. Exquisite hemstitching runs up to the selvage — not across. . . . First quality, corner to corner!

Yes, this sheet is a *find*, but you needn't search far. Cannon Fine Percale is waiting for you, now, at your own store or shop — and at prices around \$2.50 per. This means you can save up to a third of what you've been paying and still have all the

luxury there is. There's not much point in being spendthrift, even if you do crave snow-white, satin-smooth sheets. . . . Remember: *Top quality in a percale sheet can be yours at less than top cost.*

THREE FIRST-CHOICE SHEETS

In addition to *Fine Percale*, Cannon now offers *Utility Percale* (smooth, fine, light, strong) at about \$1.50 each — and *Cannon Muslin* (soft, even, everlasting) at about \$1. Each one is the smartest buy in its class. On sheets, as on towels, the Cannon name is your sure guarantee of plus value. . . . Cannon Mills, Inc., 70 Worth Street, New York City.

Made by the makers of Cannon Towels

Cannon  **Sheets**

EXCITING NEW WOOLLAMA*

Macy's Exclusive Spring Suiting

— a new llama and wool fabric for Spring with an exciting new "homespun handloomed" look. In flattering colors and feather-light weight, it assures distinguished service for town or country. Colors: Natural, Wheatgold, Chamois, Parrot Green, Coppertint, Turquoise, Bluchina, Fiesta Rose, Formosa Green and Concord Blue. 54 in. wide; yard, 2.97. Woolens, Sixth Floor

*60% Llama, 40% Wool

Vogue Suit Pattern, 6921
Vogue Coat Pattern, 6299

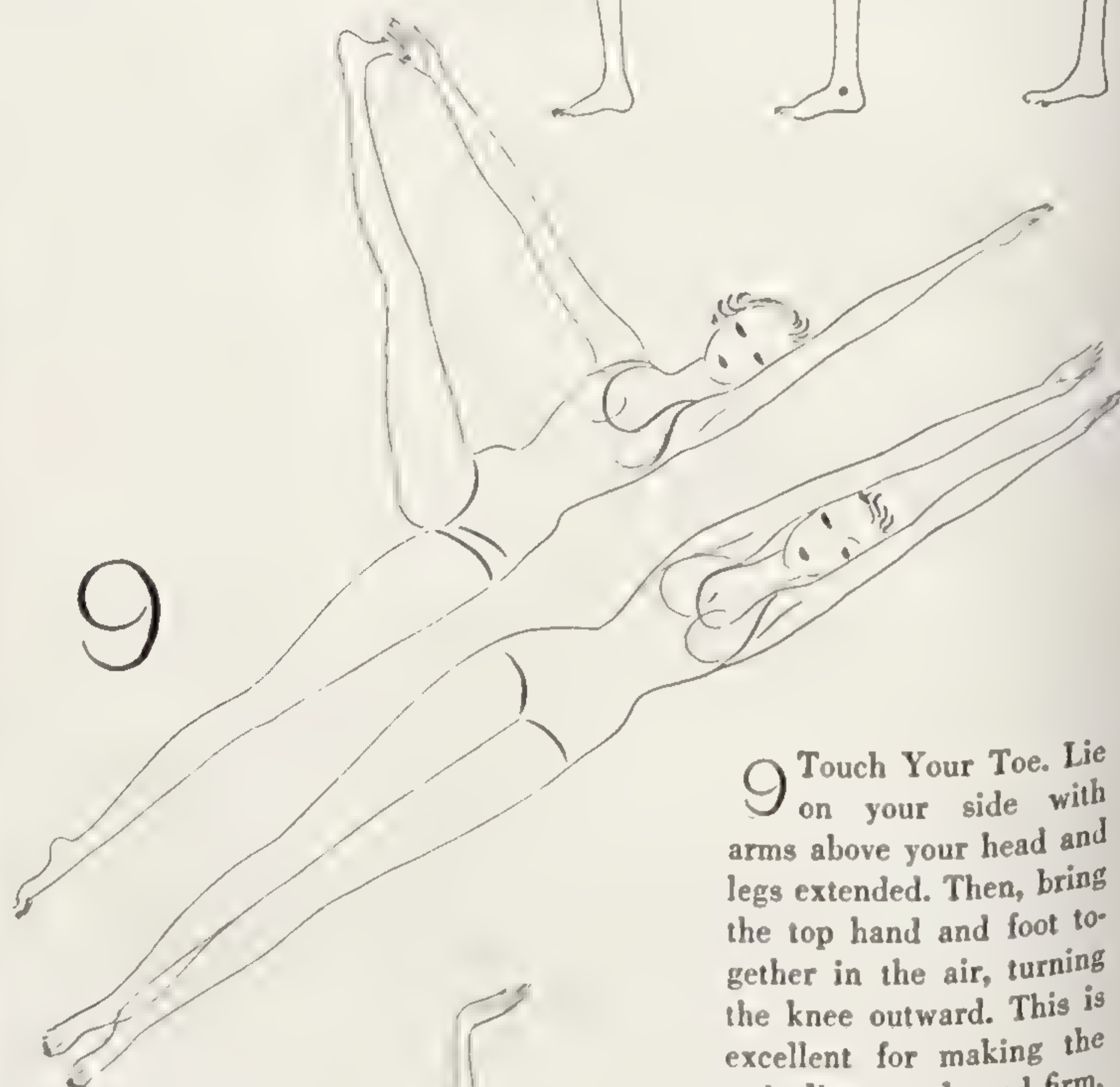
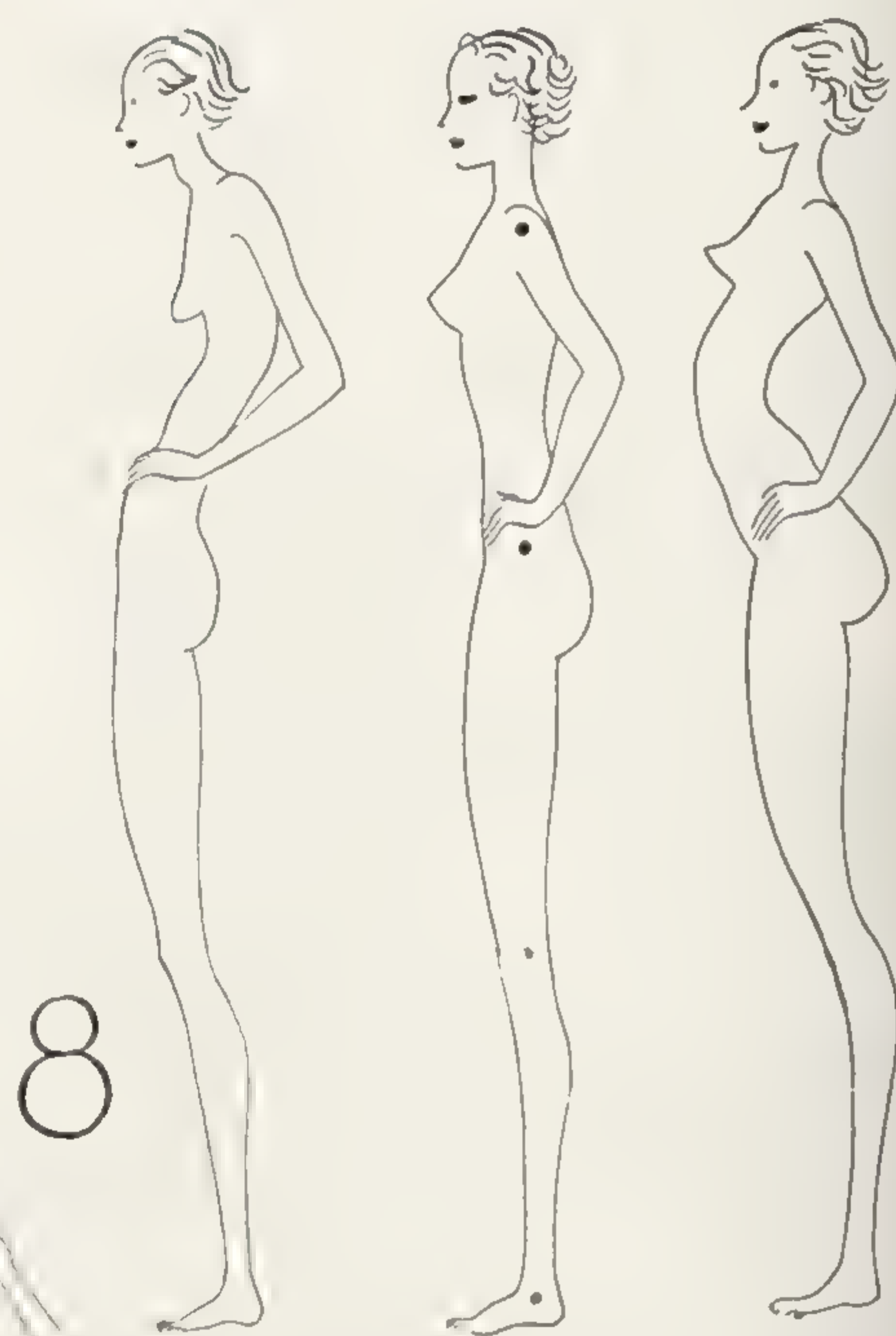


★MACY'S 34TH STREET & BROADWAY, N. Y. C.

PULL YOURSELF TOGETHER

(CONTINUED FROM PAGE 71)

8 Perfect Position. This exercise shows the way to assume perfect posture, and should always be done in front of a mirror. If you stick out in front or behind, imagine that there are four dots on your anatomy—on your shoulder, hip-bone, knee-bone, and ankle-bone—and then correlate these in a straight line. Try to keep this position at all times



9 Touch Your Toe. Lie on your side with arms above your head and legs extended. Then, bring the top hand and foot together in the air, turning the knee outward. This is excellent for making the waist-line supple and firm, especially for those figures that incline toward bulges, but refuse to wear girdles

10 Diana. Stand with weight on left foot, point right foot to the side; bend to the left, and curve right arm back over face. Changing the weight to the right foot, press strongly to the right with the body, sweeping the right arm across in an arc and pressing upwards with palm. Repeat exercises five times to each side. This uplifts the bosom (Continued on page 104)



Elizabeth Arden

A R T I S T I N S K I N T O N E S



ELIZABETH ARDEN invites you to test for yourself the quality of Illusion Powder. You will find a clearer radiance, a purer color. • There are fourteen tints of Illusion Powder—shades only an artist could create and only Elizabeth Arden has created—shades to blend with and to flatter every known skin tone. • No wonder the smartest women love Illusion Powder! It goes on evenly, stays on endlessly. It is fine and soft and smooth to the touch. Even the delicate fragrance is subtle, yet lasting. • Have you never tried Illusion Powder? Then let it begin to bring youth's fresh radiance to your face today!

ILLUSION POWDER—Debutante and Travel Size, \$1.75 • Huge Box, \$3.00

Elizabeth Arden

691 FIFTH AVENUE, NEW YORK

London: Elizabeth Arden Ltd. Paris: Elizabeth Arden S. A. Rome: Elizabeth Arden S. A. I. Berlin: Elizabeth Arden G. m. b. H. Toronto: Elizabeth Arden of Canada, Ltd.

Farewell to Age!

© 1935 EA

Man-tailored for Women



Presenting

the new Spring 1935

Futurity

The Three Piece Suit
..Topcoat, Jacket and
Skirt.. Complete at

\$39.75

Made by experts in the art of man-tailoring. Of shetlands, cheviots, checks, homespuns and Donegal tweeds. The topcoat and suit contrast in fabric as well as color. The "suit of suits" for every woman's wardrobe. Single and double breasted models. Sizes 12 to 20. Mail orders promptly filled.

RUSSEKS

FIFTH AVENUE at 36th STREET

PULL YOURSELF TOGETHER

(CONTINUED FROM PAGE 102)

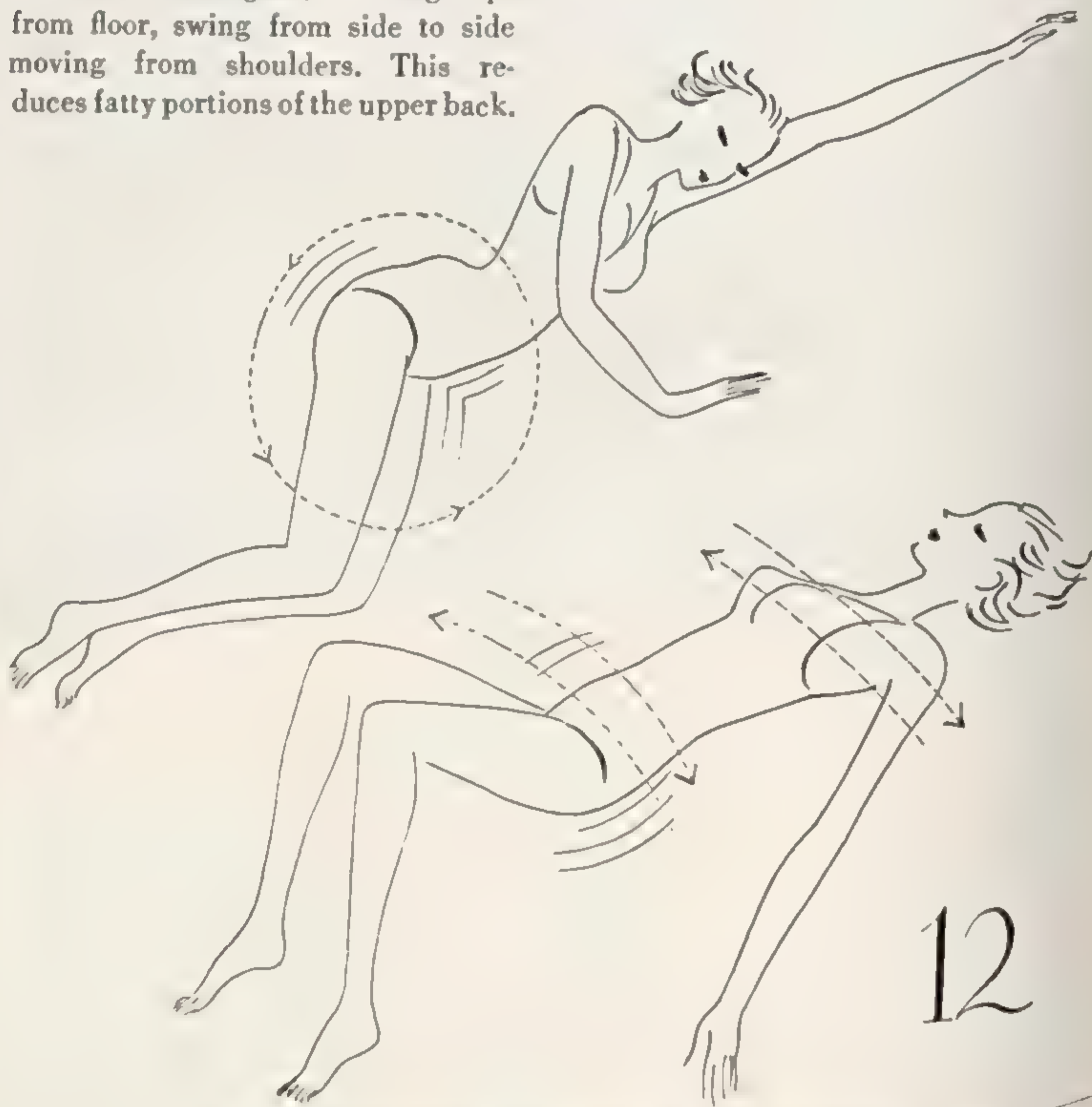


11 Buddha. Sit with the knees crossed Buddha-wise, and the hands at rest. Then, bend to the side, letting forearm rest on floor and stretching upper arm over head, reaching as far as you can, with arm held well back and close to the ear. Return to original position and repeat to opposite side. Repeat exercise to each side five times. This helps to uplift the muscles of the bust.

11



12 Wiggles. Lie on the side, knees bent, head on one arm (see upper figure). Wriggle hips in circular movement, forward, up-to-back, and down. This reduces bulges on thighs. Assume tuck-in position, with knees bent and *derrière* tucked in (see lower figure). Lifting hips from floor, swing from side to side moving from shoulders. This reduces fatty portions of the upper back.



12

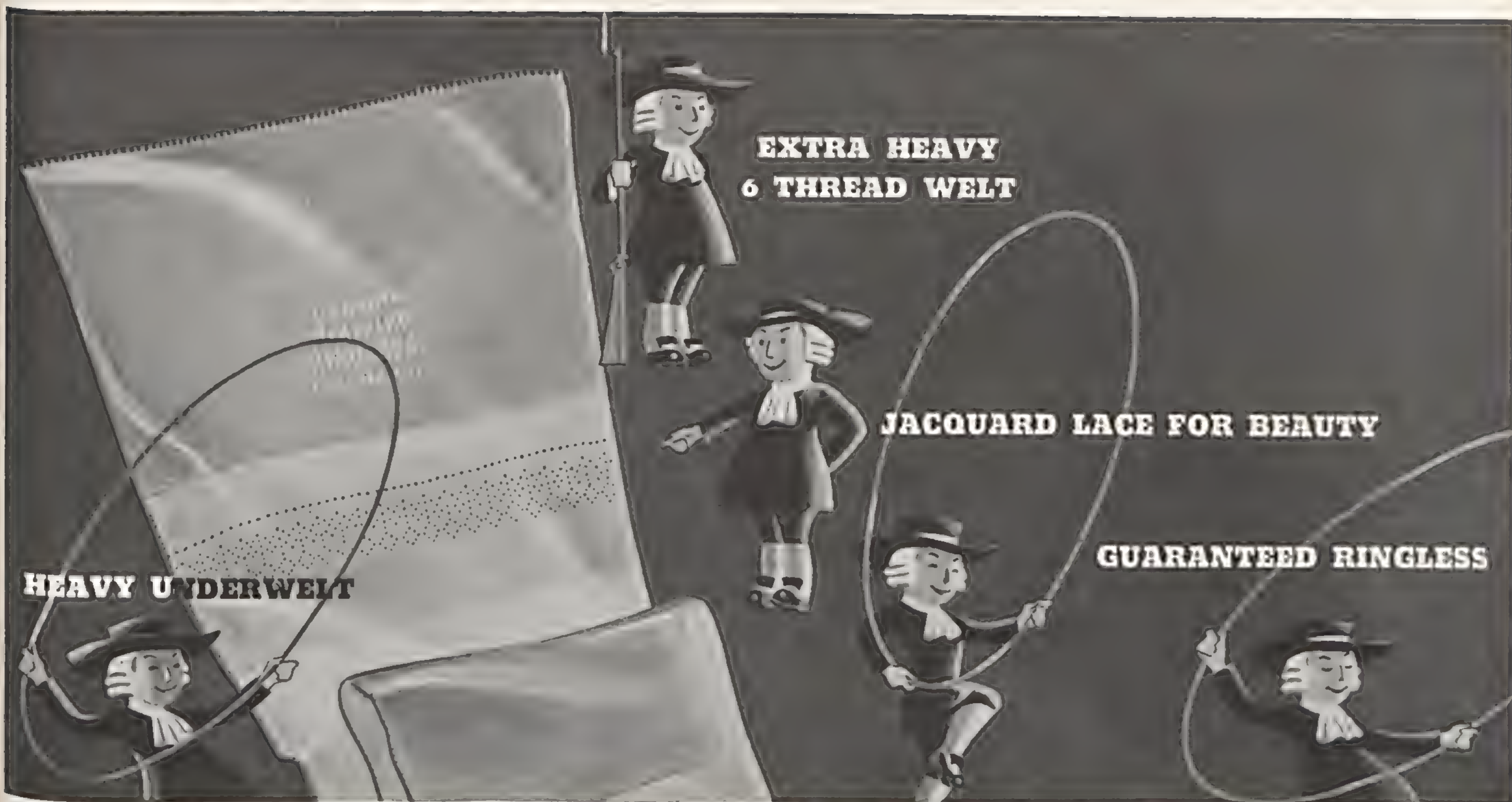
Dear Vogue

Please send me the chart that gives these suppling exercises in convenient outline form and a gift bottle of the perfumed eau de Cologne. I am enclosing with this coupon ten cents in stamps to help cover packing and postage.

Name _____

Address _____

Note to Readers: We would appreciate it if you send your request promptly, using this coupon.



TONIGHT COMPARE THIS *Quaker Ringless* STOCKING WITH THOSE YOU ARE NOW WEARING

Of course you want beauty in your hosiery. And you want sheer-ness, even-color-tone and perfect fit. You would like long wear, too? Then look carefully at the Quaker stocking on this page. Compare it with your present hosiery. Note the sensible strengthening features at every single point that must meet wear and strain.

As to beauty, Quaker hosiery is guaranteed three-carrier ringless. The soft color-tones of this literally perfect hosiery melt into your costume, so in tune are Quaker shades with fashion's favorite colors and fabrics.

If you want both hosiery beauty and hosiery economy, ask for Quaker ringless hosiery at your favorite shop.

**EXTRA NUMBER
OF COURSES**

**FASHIONED INNER HEEL
FOR WEAR**

NEW REINFORCED SOLE GUARD

SPLASHPROOF

QUAKER HOSIERY COMPANY



EXTRA HEAVY SILK TOE

TO DEALERS: The exclusive Quaker franchise in your city or town may still be available.
Write Quaker Hosiery Co., 330 Fifth Avenue, New York

Lily of France Duo-Sette

This very beautiful Duo-Sette will be the featured number this Spring and Summer in the best corset departments in the United States and Canada.

This is but one of the famous Duo-Sette models, of which there is a perfect-fitting type for every figure.



SOCIETY

BIRTHS

NEW YORK

de Coppet—On January 1, to Mr. and Mrs. André de Coppet (Muriel Johnson), of New York and Islip, Long Island, a daughter.

Gates—On December 27, to Mr. and Mrs. John Monteith Gates (Elenita Crenshaw), a son.

Mills—On December 31, to Mr. and Mrs. John T. Mills (Hope Borden), of Bedford Village, New York, a daughter, Lee Mills.

ALLENTOWN

Willenbecker—On November 12, to Mr. and Mrs. John G. Willenbecker (Geneva Bacon), of "The Springs," Macungie, Pennsylvania, a daughter, Nancy Bacon Willenbecker.

BOISE

Davis—On December 13, to Mr. and Mrs. Ralph Davis (Gladys Lansdon), a daughter.

CHARLESTON, WEST VIRGINIA

Fox—On January 1, to Mr. and Mrs. Edward J. Fox (Ellen Douglas Robertson), a son.

Gaines—On January 8, to Mr. and Mrs. Ebersole Gaines (Betty Chilton), a son.

BIRTHS

Ragland—On January 3, to Mr. and Mrs. Tom Ragland (Nancy Thomas), a son.

CHARLOTTE, NORTH CAROLINA

Kincey—On December 12, to Mr. and Mrs. Herbert Furniss Kincey (Sara Bayne), a son, Herbert Furniss Kincey, junior.

CHICAGO

Pierce—On December 23, to Mr. and Mrs. Dewey L. Pierce (Leslie Thorne), of Riverside, Connecticut, a son, Charles Anthony Pierce.

DULUTH

Lightfoot—On December 17, to Mr. and Mrs. John Ballantine Lightfoot (Ruth Elizabeth Wanless), of Seymour, Connecticut, a son, James Wanless Lightfoot.

Smith—On December 10, to Mr. and Mrs. William How Smith (Ruth Strayer Williamson), of Minneapolis, Minnesota, a daughter, Sally How Smith.

FALL RIVER

Turner—On December 19, to Mr. and Mrs. Maxwell Turner (Elizabeth Borden Gardner), a son, Richard Borden Turner. (Continued on page 115)

DESIGNS FOR DRESSMAKING



If you turn back to page 85, you'll see larger sketches of the three ensembles and coat that are shown in the groups at the left and centre. These models are designed for sizes: 6950 in 12 to 40; S-3794 in 14 to 40; 6949 in sizes 14 to 42; and 6955 in sizes 12 to 44.



The trim-looking models that you see sketched below are also illustrated on page 86. Well-cut and smart in every detail, any one of them is a perfect "first" costume for spring. Designed for sizes: S-3798 and S-3795 in 12 to 40; 6948 in 14 to 42; 6954 in 12 to 42.



PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES WILL BE FOUND ON PAGE 127.



STEICHEN

Coty

HAS ENDED "LIPSTICK PARCHING"

How CAN YOU have young and lovely lips if every day they're losing more and more of their natural moisture? There's just one answer to that! You can't. Yet so many lipsticks parch and dry lips and make them look crinkly and rough. Coty has discovered the way to give your lips exciting, indelible color...without any parching penalties. Coty's new Lipstick is an amazing little magician. It tints your

lips to ardent brilliance...but it also gives you the soothing effect of an emollient. *It actually smooths and softens lips!* If you want to see how this smoothing business really works, make the "overnight" test. Do your face as usual. Then put on a touch of Coty Lipstick...you'll wake up in the morning with lips like a camellia petal...soft and smooth. And we venture to say you'll be using Coty from that day on!



Coty Lipstick comes in five shades, \$1.10. In a "Sub-Deb" size, 50 cents. Coty Rouges, in harmonizing colors, 50 cents.



MAKING YOUR WINDOWS MORE

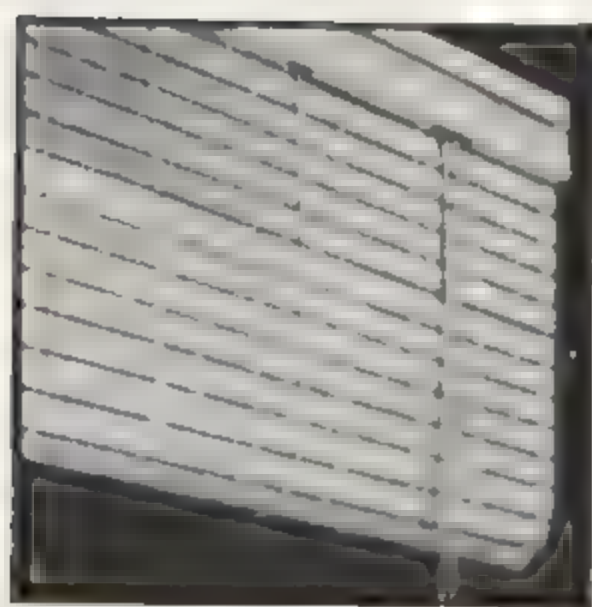
Attractive

YOU have only to see Mayfair Shades to appreciate their gracious, colorful beauty... to understand how they harmonize with any color or decorative scheme and why they've won instant acclaim by smartest decorators... to realize, too, their simplicity of construction and operation, their abiding utility.

Mayfair Shades come in the standard colors, white, green and ecru and also can be had in special colors to harmonize with your color scheme.

A classically handsome valance has been designed by Donald Deskey. It conceals all operating parts. The shade cord operates easily with a self-stop mechanism. The hardwood slats are smoothly surfaced, requiring but little cleaning—and this is easy when needed. They will not warp, twist, nor stick together.

Mayfair Shades already are sold by foremost stores in many cities. If your favorite store cannot supply you, write for FREE Booklet and mention its name. You will want to know why there is, in window shading, at last a new vogue.



Mayfair Shades are so designed that they do not conflict with drapes, hangings or glass curtains and are easily installed.

Mayfair SHADES

Priced most reasonably, Mayfair Shades are available in sizes to fit all windows up to 12 feet in width, and in any length. See these charming shades. Use them for your windows—for beauty, economy, utility.



MAYFAIR SHADE CORPORATION
Offices, 175 Varick St.
New York City
Factory,
Worcester, Mass.

FASHIONABLE EXTREMITIES

YOU'LL flash upon the public horizon feet first, this season, for shoe fashions are startling as they have never been before. Witness the Paris products at the top of page 72. The French group of three illustrates the triumph of comfort over any other considerations. Madame Sert, chief exponent of the revolutionary mode, chooses a slipper of Georgian inspiration, flexible as a glove and with not so much as a vestige of a heel. Lady Mendl selects a highly utilitarian round-toed calfskin shoe so that her toes may wriggle at will during her never-ending round of activity. Comtesse de Beauchamp goes to an evening of music, baccarat, or any quiet diversion in a black patent leather slipper that looks like a mule.

Returning to America, Mrs. Leslie, whose satin-shod feet (on page 72) reflect a conservative taste, is attached to her black cocktail or evening slippers for much the same reason that Mrs. Glaenger clings to her green-and-gold sandals (on page 73)—because, although the shoe carries an openwork effect, it doesn't high-light the toes.

The gold-and-black kid sandals worn by Princess Paley (on page 73) were made to complete a wardrobe that she took to Hollywood, while the vertical pair of feet on page 74—shooting anachronistically over a Victorian sofa, can seldom be persuaded to discard the red crêpe pumps that look equally well with any number of evening clothes.

Mrs. Wellman's Gatto shoes will be good style as long as they wear, for they are the perennial that is every smart woman's dream. This might also describe Mrs. Paley's choice (also on page 74)—the inevitable antelope opera pump that was high fashion last year, is high fashion this year, and looks as promising for many seasons to come.

Mrs. O'Brien's rhinestone-studded



MRS. HENRY GREW CROSBY (BROWN CALFSKIN SHOES FROM FORTNUM AND MASON, LONDON)

crimson sandals on page 74 show enough of the foot itself to make the choice of hosiery a major consideration. On this score, there is a good deal of amiable dissension for, while Mrs. Paley feels that the lighter the stocking, the more shapely the leg (in which Mrs. O'Brien concurs), Mrs. Glaenger is sure that dark hose are smarter.

The clocked stocking finds its staunchest advocate in Mrs. Wellman, who likes evening stockings sheer to a point where only a glimpse of a beautifully executed clock convinces the spectator that a stocking is being worn at all. She likes a tone that harmonizes with her dress, but feels it even more important that hose accent the natural colour of the skin.

Colour contrasts between stockings and the shoes with which they are worn is another debatable question, with Mrs. Glaenger deploring the combination of a pale hose and dark shoes even in the face of French news that prophesies the increasing popularity of sun-tan and two lightish shades called "Ben Hur" and "Sultane."

As if in vindication of her opinion, rumours persist that the frequent use of dark stockings, principally navy-blue ones, by Princess Marina may make them generally smart. Evening shades still incline to pink and pinkish-beige (this is called "Jenny Strong"), and a golden-beige called "Gallet." A new mother-of-pearl shade, called "Nacre," has just been brought to this country and worn with great success by Mrs. Henry Grew Crosby.



MRS. KENDALL GLAENZER (LA VALLE ANTELOPE SHOES FROM SAKS-FIFTH AVENUE)

BY APPOINTMENT



—TO AMERICA'S

FINEST HOMES

bed-time story—in smartness



Utica Percale Sheets

THE FEEL OF SILK



THE STRENGTH OF LINEN

Never before have fashions in bed linen been revolutionized so quickly as by the advent of Utica Percale sheets. Their gleaming beauty and silk-like texture give them an air of distinction found in no other fabric. There is an economy smartness to Utica Percale sheets, too. Because of their lighter weight, they reduce laundry bills (at average pound rates) \$5.85 a year for each bed. Yet because they contain 50% more threads than ordinary sheets, they have the firm strength of linen.

As a further smart touch, you can now buy Utica Percale sheets embroidered with beautiful Needlecrest Monograms, in white or colored needlework. Ask your favorite department store. Utica and Mohawk Cotton Mills, Inc., V3, Utica, New York.

P. S. Remember—Utica Percale sheets are the original percale sheets made of all combed yarn and containing over 200 threads to the square inch. To be sure of obtaining this quality, it is wise to ask for them by name.

An exclusive Utica innovation, Needlecrest Monograms are embroidered directly on sheets or pillow cases—size 2½ x 3¾ inches. Each monogram uniformly executed in genuine raised embroidery.





The Happy Girl

Hark to the story of Agnes Merle — Who still remains a bachelor girl — She always chose a public place in which to powder and rouge her face — Men who discovered her in this act were so repelled by her want of tact — They fled in droves from Agnes Merle, who still remains a bachelor girl.

But now consider Janetta Taff, the happy girl in our photograph — She chooses a powder so soft and fine it makes her skin look quite divine — It lasts and lasts, it clings and clings! — And men pursue her with wedding rings — Oh, follow the plan of Janetta Taff, the happy girl in our photograph!

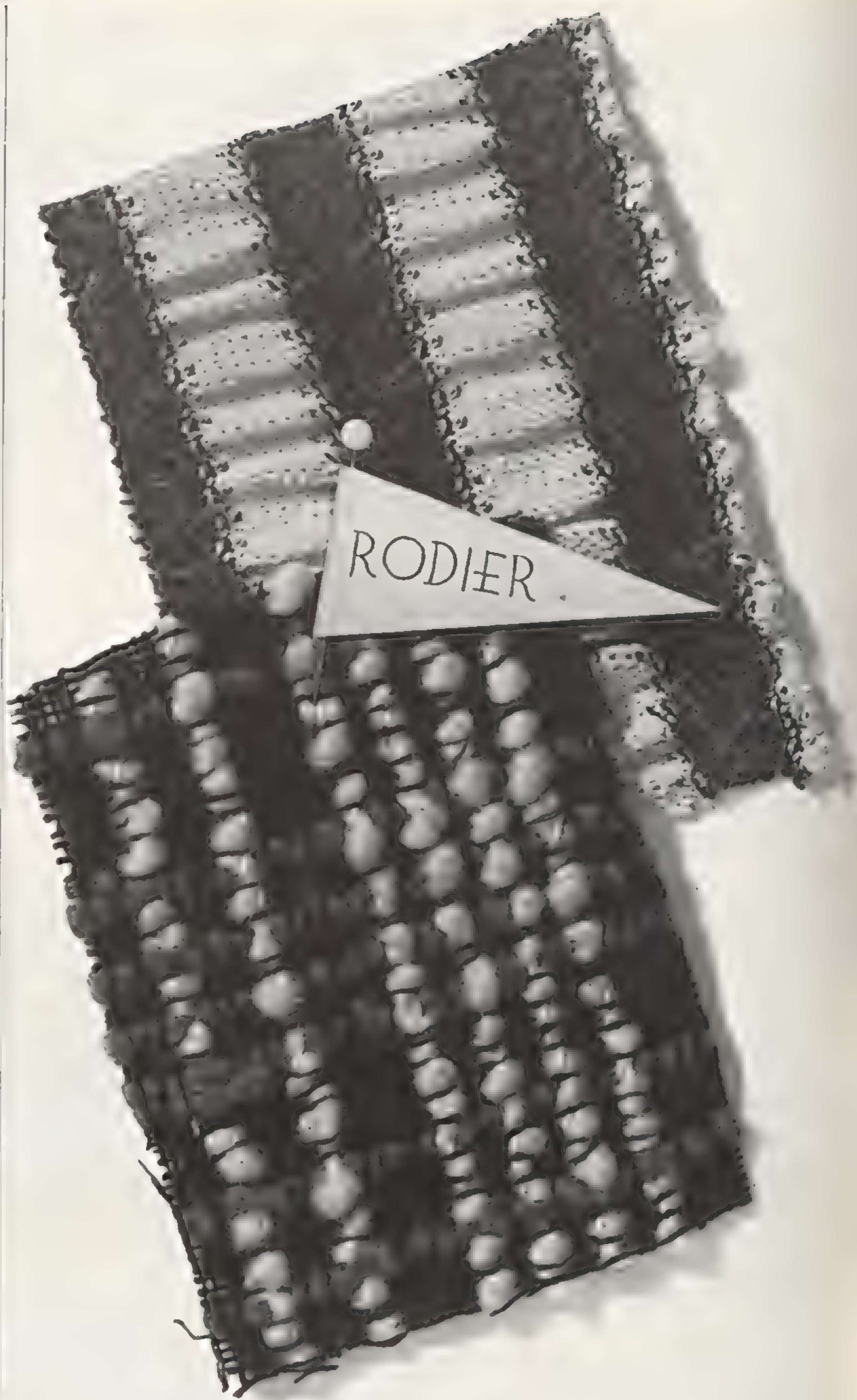


Tussy

COSMETIQUES
LESQUENDIEU . . . Paris • New York

SHE USES TUSSY POWDER EXOTIQUE . . . It NOW comes in this new, spill-proof box with new "tap-it" way of getting just what you need—not a grain is wasted! The powder itself is improved. Parisian chemists have strengthened its clinging quality, so you needn't powder in public. Choice of 6 true, pure colors: Natural (Flesh), Cream Rachel, Rachel, Ocre Rachel, Ocre Rose, Sunburn. To introduce, we offer the full dollar size Powder, a pure wool Puff, and special size harmonizing Tussy Indelible Lipstick—all for \$1.00. (Cost if bought separately, \$1.75.)

SOLD BY ALL LEADING STORES
LIPSTICK • ROUGE • NAIL POLISH
POWDER • LA REINE DES CREMES
EMULSIFIED CLEANSING CREAM



FRENCH WEAVES

(CONTINUED FROM PAGE 84)

between the dark background and the dull, pure white of the motifs give a striking relief to these printed crêpes.

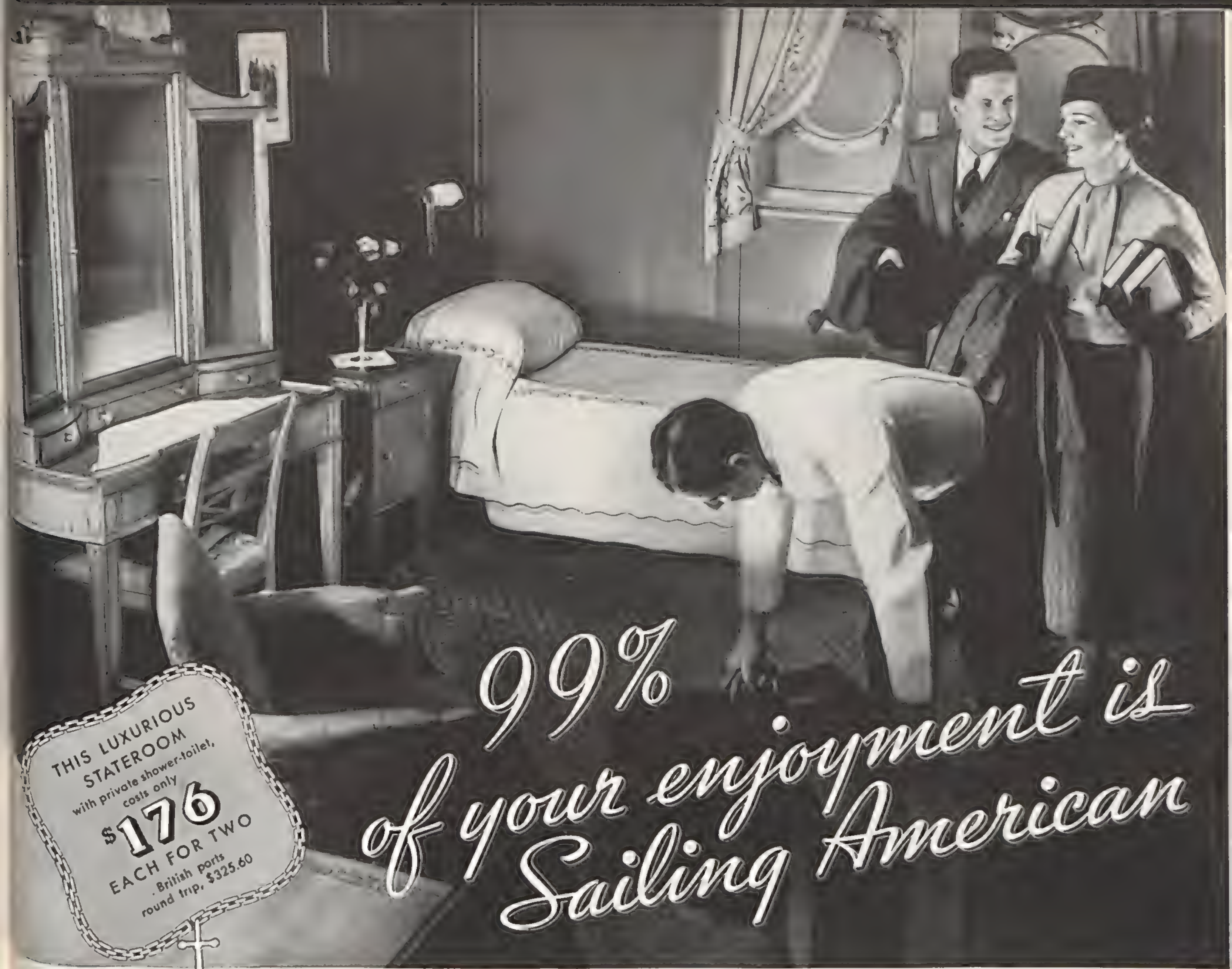
Coudurier and Lesur have thick, shantung-like fabrics that are perfect for summer coats and tailored suits.

• **RAYONS:** Colcombet has a satin "Marina" that is rich and beautiful for important gowns. Another novelty from this house is a series of thick, tightly woven, linen-like fabrics that resemble men's suitings. They are to be had in shirt stripes, or plain. From Coudurier, there's a thick, supple faille called "Crinolia." "Rotary," from Coudurier, is well known and is shown in new plaid designs, along with "Crêpe Fandango," from the same manufacturer. Bianchini's "Flamisol" is available now in double thickness for coats and tailored suits. Then, there are Rodier's "Sinellies," which have increased in variety and importance this season.

From Godde-Bedin come lovely *sergé* crêpes, the "Ablon" and "Aboudeia" crêpes that have the appearance of woollens, and the *albène* twill "Aiguillon," which is so effective in light colours. All of these are excellent rayon fabrics that have bright prospects for spring and summer. Both

• **WOOLLENS:** Rodier's collection is full of new ideas. Some of his new novelty fabrics are sensational, but they're always wearable and practical. Particular loves of the dressmakers are his "Brèbe," "Stellac," and "Cordac." "Stellac" is the lower of the two fabrics shown above—a mixture of green and white cording on a black ground. At first sight, these fabrics touch them, they're light and supple. This dual personality is achieved by weaving the thick threads that form the design through a fine woollen gauze background. These are good fabrics for out-of-doors, and their colourings have been chosen for this sort of wear. Rodier also makes a plain flecked woollen to form an ensemble with "Stellac," in the same gamut of colours.

After last season's marvellous coloured jersey cloqués, you would imagine that Rodier had said his last word on (Continued on page 114)



THIS LUXURIOUS
STATEROOM
with private shower-toilet,
costs only

\$176

EACH FOR TWO
British ports
round trip, \$325.60



99%
of your enjoyment is
Sailing American

**Swift transportation is actually only 1% of what the
modest fare buys ON YOUR OWN SHIPS TO EUROPE**

PERHAPS *not* the way a trip to Europe is ordinarily reckoned...but very definitely the way you will *find* it on America's own modern transatlantic liners.

Five days of gracious living—in the finest American manner...accented by meals of which Americans can well be proud. Five brilliant evenings. Five nights of luxurious rest—in deep, soft, *real* beds. An interlude perfect as any smart American club could provide—or any fine American Hotel. *That* is what we mean by sailing American.

Extra room, the extra courtesies of understanding service, *all* the little extras which have made American standards of living second to none: these you will find. In such generous measure that your pleasure, your entertainment in the American manner, actually accounts for 99% of the modest fare . . . with 3,000 happy miles of modern ocean transportation for about 1%.

No wonder America's great United States liners are so very popular.

★ ★ **RATES LOWER!** ★ ★
SAILINGS WEEKLY

Until April 30, 1935, you can make the round trip for as little as \$151 (tourist) . . . to British ports. And here, too, you'll find accommodations *modern*—American standard. Note that four great United States liners provide weekly sailings to Cobh, Plymouth, Havre and Hamburg.

U. S. Lines—associated with American Merchant and Baltimore Mail Lines to Europe; Panama Pacific Line to California; Cruises.



Fastest Cabin-Liners Afloat!

S. S. WASHINGTON
March 13; April 10; May 8; June 5
S. S. MANHATTAN
March 27; April 24; May 22; June 19

And their Fleet Sisters

S. S. PRES. HARDING
March 6; April 3; May 1; May 29
S. S. PRES. ROOSEVELT
March 20; April 17; May 15; June 12

Rates slightly higher June 10 to July 8



THE CHATEAUX OF THE LOIRE *Invite* YOU

"In Spring, love flies at large beneath the open sky" of old Touraine... the lovely land we call the Chateau Country... the Loire glitters and the gardens glow... the wines are good, the people kind ▼ Go gypsying along those roads of dream... back to forgotten yesterdays and forward to adventure!... Dumas' Three Musketeers laugh in the Salle des Gardes at Blois... Diane de Poitiers leans from her tower at Chenonceaux... the little Marie Stuart flashes those strange eyes, riding into Amboise as a bride, and Joan of Arc meets her King at Chinon... at Chaumont, you watch the dark mysterious figure of Catherine de Medici steal out to meet her Italian astrologer... at Chambord, you walk the double spiral stairway on the heels of Louis XIV and his brilliant guests... at Loches, Anne de Bretagne dances by in her sabots and Cardinal de la Ballue plumbs the depths of horror in his iron cage... down at Fontevault sleeps Richard Coeur de Lion ▼ Everywhere, through all this land of picturebook and poetry, go railroads and their attendant bus lines... turning the pages for you smoothly, and with the least possible expense... here at home, your local Travel Agent waits to give you details and furnish you with tickets at regular tariff rates.

THE RAILWAYS OF FRANCE

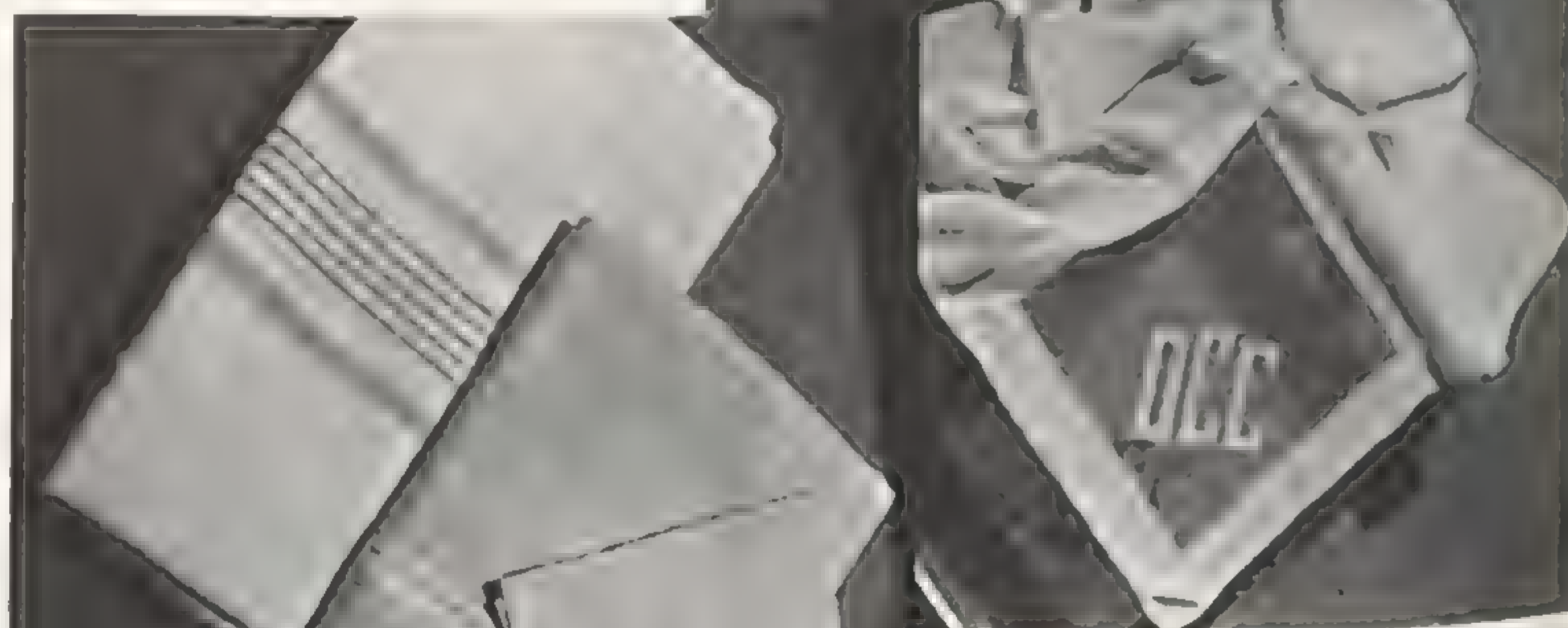
610 FIFTH AVENUE NEW YORK



Typical half-section
of first-class railway
compartment.

WASHABLE GOLD LINEN

- Gold threads form squares on the top handkerchief at the right—a silk organdie kerchief by Samuel, of Paris
- The second handkerchief, from Saint-Maur, is of chiffon with initials appliquéd on a huge square of tulle



- You can sleep on gold-threaded sheets, too—like the sheet and pillow-case of natural coloured linen with gold threads and handkerchief stripes. The upper sheet is of white cambric with woven blue stripes; Simonnot-Godard sheets from Madame Huet
- L. Rouff weaves the name of your house or yacht on kitchen linen (shown right)



- You can wash Simonnot-Godard's linen (left) in soap and water. The tablecloth has gold threads forming squares on natural linen; the napkins, a gold monogram. The lower cloth combines cotton, flax, and gold threads; Galeries Lafayette



- More gold, for a grand dinner, in the cloth at the right. It's modern in the heavy satin centre quilted with gold threads; antique in the heavy gold lace border. The cloth and the crystal glasses from La Crémaillère; napkin from Simonnot-Godard

STRENGTH FOR THE MID-SEASON WEEK-END

THIS is the difficult time of the year for week-ending; no winter sports, no summer sports, and gusty, temperamental March weather to contend with. Still, there are country week-end invitations that we accept—and enjoy if we go properly equipped.

Let's begin with the luggage, often a weighty matter, especially to the tired traveller who must struggle through the Hudson tubes or across the ferries to the havens of Bernardsville or Tuxedo. Getting two suitcases through a subway turnstile may be a test for the gentle rhetoric of friend husband, even with a wife behind him to drop in the ritualistic pennies and tilt the skis, but it is a happier alternative than the one back-breaking bag that can not be sawed in two if he decides to come back alone on Sunday night.

In luxurious establishments, where two remote and unconnubial apartments have been prepared for the unsuspecting couple, or even in the backwoods camp, where all the male guests may be isolated in a distant shack, it is essential to carry two bags instead of one, for obvious convenience in packing. A pleasant, though hardly an indispensable frill is to have your family luggage of the same brand, so that it may be assembled on the station platform by the chauffeur, or seized by the porter with the least confusion. And what is so attractive as a congeries of brown canvas or yellow pigskin nestled together with the same brightly painted insignia?

A good versatile suit (such as the one shown on page 78) will do for the train trip, as well as for your daytime activities, providing that you take a change in sweaters. You will probably need more sweaters and skirts in Tuxedo Park than in most places, since the four or five events of the week-end will probably include exactly the same people. The local gentry, aware that their widest variety will always be labelled and ticketed, have frankly admitted defeat this year and gone solid red. A plain tailored dress with a contrasting top-coat is a good alternate for those who aren't the sweater type. If you own one of those broad plaid sports capes—now is the time to break out in it. You can wear it over any sports clothes.

AFTER SIX

Omitting the category of afternoon clothes, which does not concern the March week-end, we remind you that country hosts are apt to be Anglo-maniacs and keep their houses several degrees colder than town dwellers. Hence, for the evening, we suggest dresses of quilted silks or of uncrushable velvets. The formal evening wrap has, of course, been left at home, and the heavy top-coat takes its place, if you dine out, warmed by the comforting assurance that it is not smart in the country to be town-perfect. The evening when you have been told "not to dress" presents a fresh problem to those who can not sit quietly inside a sweater for more than nine hours at a stretch. Recalling the double rôle of the house coat that also serves as négligé, we insist that its use will earn you the compliment: "But you couldn't

have brought all those clothes in that little bag!"

And now to the necessities of sport. Walking shoes are, of course, the underlying necessity, since walking is one sport you can count on. If you are more likely to freeze than burn, we remind you of a trick of the Italian Alpine troops, who sprinkle the inner soles of their boots with red pepper. If your walking shoes are good looking and not too heavy, you may wear them in the train, and thus lighten your luggage.

Indoor tennis and Badminton make very slight requirements: flannel skirts, cashmere sweaters, and a certain proficiency at the game will see you through.

Don't take riding-clothes unless you are sure of riding; this is like taking a harp to a party hoping to be asked to play.

Realizing that this outline barely hints at the intricate solutions for activity offered in the catalogues of the sporting shops, may we limit our conclusion to three main adjectives: try to be appropriate to the thermometer, becoming to yourself, and diverting to your fellows. If you disregard these precepts, your satin-and-Alençon panties, the pink angora mise en scène to your freckles, and the herring-bone boredom of your top-coat are just so many "pigeons in the grass, alas!"

WHERE ARE YOU GOING?

Apparel will vary with the budget, the sport, and the season, but the accessories must be inspired by the nature of the hospitality.

If you are invited to a humble cot, we suggest that you do not forget your mending kit, with its braid of assorted darning wools, your postage-stamps for possible correspondence, and your flask of cleaning fluid. Extra face tissues may come in handy to wipe out a forgotten bureau drawer, and three or four current magazines will be welcomed to cheer up the living-room table. Two new decks of playing-cards or a basket of luxurious fruit will undoubtedly be welcome, and, for your own comfort, we recommend your favourite lotion with which to recover from chapping.

If you are one of those girls who leap in to help out, you won't need your knitting in such a house, but don't forget it when you travel towards the comforts of the middle-sized brackets. Here, there will probably be but one Sunday paper for the guests, with a couple of empty hours after breakfast when the handy man is unfreezing the car. And, to this week-end, it is safe to bring a book you have almost finished, a bottle of liqueur, and a box of caramels or mints to present to the young.

When you set out on Friday for the flesh-pots, however, all you will require while you are waiting to cut in at bridge is a bit of needle-point that won't ruin the effect of your hostess' Chippendale when you leave it on the drawing-room table. And if you want to work in a little graft on such a week-end—which is not easy with six servants to tip instead of two—we can suggest the small consolation of packing with little or no tissue-paper. You can count (Continued on page 114)

*More people
buy the Liqueurs of Cusenier
than any other brand
in the world*



The classic Side-Car: ½ Cusenier Cognac (15 years old), ¼ Cusenier Triple Sec, ¼ lemon juice.

The Liqueurs of
CUSENIER

La Gde Distillerie E. Cusenier Fils Aîné et Cie, Paris

Imported by W. A. TAYLOR & CO., N. Y.

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

If every child in this Schoolroom uses Pepsodent Antiseptic

(As used in recent tests)



...There should be 50% fewer Colds!

Interesting tests with 500 people point out more effective method of "cold prevention." Comparison of results with use of Pepsodent Antiseptic and other leading mouth antiseptics. How Pepsodent gives you three times as much for your money.

LET us assume that everyone in this schoolroom uses Pepsodent Antiseptic regularly. Then, if what happened in a recent scientific "cold" study happens again... as it reasonably should... these children will have 50% fewer colds!

We present this forceful possibility to encourage you to see for yourself how Pepsodent can help you prevent colds this winter.

The test we refer to included 500 people, over a period of five months. These 500 people were divided into several groups. Some gargled with plain salt and water—others with leading mouth antiseptics—one group used Pepsodent Antiseptic exclusively. Here is what happened as shown by official scientific records.

The group who used Pepsodent Antiseptic had 50% fewer colds than those who used other leading mouth antiseptics or those who used plain salt and water.

The group who used Pepsodent Antiseptic, and did catch cold, were able to rid themselves of their colds in half the time of those who used other methods.

Thus we believe that you will agree

with our predictions for any average group. Naturally we cannot predict just how many children in this crowded schoolroom would ordinarily catch cold. Nor can we foretell how many would catch cold if they didn't use Pepsodent Antiseptic. We do say that the facts proved in this scientific test with 500 people apply to some extent to any other group.

Pepsodent can be diluted

Remember, that in killing germs Pepsodent Antiseptic is three times as powerful as other leading mouth antiseptics. You can mix Pepsodent Antiseptic with two parts of water and it still kills germs in less than ten seconds. Therefore, Pepsodent gives you three times as much for your money. It goes three times as far and it still gives you the protection of a safe antiseptic.

Get Pepsodent Antiseptic and see for yourself just how effective it is in helping you prevent colds this winter.



PEPSODENT ANTISEPTIC

STRENGTH FOR THE MID-SEASON WEEK-END

(CONTINUED FROM PAGE 113)

on well-pressed clothes for the visit, and a return supply of crisp sheets when Hortense has folded your wardrobe for the journey home.

But, after all, it is the mental, rather than the sartorial or technical equipment that is most acceptable to the hostess—and that is the real problem of the week-end guest. Our cardinal injunction is not to admit fatigue or expect repose. Most week-ends require the expenditure of energy; they rarely offer its recuperation.

Your gifts of mendacity and concealment will constantly be tapped. If a near neighbour of your hostess is not in the circle of her acquaintance, through some past unpleasantness, you will refrain from mentioning that he is your best friend. If your favourite ring is lost in a charade, you will insist that it is well covered by insurance and refuse to permit the host to spend even five minutes looking for it on his knees.

Flexibility is another essential week-end quality. It is well to show a disposition for reverent compromise in your religious beliefs, at least until Sunday lunch. Your bridge stakes had better

be completely fluid, although your bookkeeping ability should combine diffidence and accuracy. It is impossible to expect cooperation in such principles as the Hollywood diet or wet-weather exercise.

And, most important of all, you will gird yourself with all the available tact. It is quite likely that there won't be enough hot water for your bath, or that some chilly abstainer will have consumed your extra cup of coffee after lunch. Your enthusiasm for a cold shower and your horror of caffeine must be convincing. You will cotton to the damp children and untidy dogs who swarm about the fireplace, and remember the ages of the former and the names of the latter. You will leave absolutely nothing behind you except your gifts, not even a tooth-brush or a telephone bill.

And if you have not weakened under these threatening hints, but followed their instructions to the letter, it is quite possible that you will never want to pass another chilly week-end in the country—but we can guarantee that you will be welcomed with ardour as the ideal guest. MARY ELLIS PELTZ

FRENCH WEAVES

(CONTINUED FROM PAGE 110)

the subject. Yet, this year, he shows a sensational new series of jerseys that combine dark grey Angora with what might be taken for white crochet thread—the contrast between the dull white thread and the soft, dark Angora being especially effective. One design, "Djersaplyde," has plain and shirred bands, alternated. This is the top fabric in the illustration on page 110. It is made in various colours, but has been selected by many of the French dressmakers in dark grey and white. Another design, "Djersavolmatte," has regular rows of what seems to be a narrow, scalloped white lace applied on dark Angora. The lacy weave sometimes forms the background, as in "Djersatchaine," with a chain-stitching of albene thread forming a design.

• COLOURS: Bonbon-pink, pistachio-green, turquoise-blue, French blue, saffron-yellow, and currant-pink—all of these shades are appearing in Meyer's tweeds and tweedish woollens. These fabrics look so fresh and have so much colour relief that they're almost certain to be widely used for summer travelling and sea-resort costumes. Sometimes these shades are used in four-colour mixtures, such as turquoise-blue, bright pink, navy-blue, and brown; saffron-yellow, pistachio-green, dark copper, and dark grey; pistachio-green, currant-red, brown, and black. In the two-colour mixtures, chestnut-brown and French blue are very effective.

Lesur, in his spring collection, has a complete and rich gamut of colours in one of his classic fabrics made of ostrich feathers. There are the shades of flowers under moonlight—dull, faded reds, greens in silvery olive-leaf tones, softened marigold-yellow, pale and dark bluish mauves, faded pinks; and the shades of flowers under bright sunlight—bright dahlia and geranium-reds, mauvish fuchsia-red, pinks, clear

greens, mandarine, nasturtium. In several of his other fabrics, Lesur has substituted live, lovely tones of blond, leather, Havana, and hazel for the dull, neutral shades. Lesur's dark slate-blue is especially smart for strictly tailored suits.

Since the tailored suit is one of the high lights of spring, here are a few of the new fabrics that were made to tailor. They are rather tightly woven, but not too thick or bulky. There are "Chiberta" jersey from Ducharne, woven seventy-two inches wide; "Entoilé," from Lesur, in pastel shades; "Ensemble Rux," from Rodier, in a small checked design that pairs off smartly with "Nican," a more lightly checked, transparent fabric for the blouse of the suit. In the flax fabrics, there is a series of Irish linens from Moygashel. Among them are "Birney," which could be mistaken for men's suiting and which has a companion fabric for blouses; "Ascot," which is self-embroidered in very flat motifs; "Tacheté," lightly speckled with bits of white material sewn on the fabric; "Le Touquet," a mixed linen, speckled with knots that line up to form stripes. In the rayon fabrics, there are the two shantung-type materials from Lesur and Coudurier already mentioned; some heavy linen-like materials from Colcombet; and plain and printed "Flamisol" from Bianchini.

The new cotton piqués, grouped under the name of "Piquella," are superb for suit blouses. Rodier makes about fifteen different versions of these piqués, which are reminiscent of the materials used for the old-fashioned lingerie blouses, with groups of fine tucking alternating with openwork. The tucks are either very small and closely packed together so as to form a wide band, or they are larger and grouped to make several bands of different widths. All of these are good for resort wear, as well as for blouses.

SOCIETY

(CONTINUED FROM PAGE 106)

BIRTHS

HOUSTON

Gray—On January 16, to Mr. and Mrs. Raymond Gordon Gray (Eloise Noble), a son, William Fairfax Gray.

Lovett—On December 15, to Mr. and Mrs. H. Malcolm Lovett (Martha Wicks), a daughter, Mary Hale Lovett.

INDIANAPOLIS

Bliss—On November 9, to Mr. and Mrs. Edwin A. Bliss (Edith Anne Stafford), a son, Edwin A. Bliss, junior.

LOS ANGELES

Crimmins—On January 13, in Palo Alto, California, to Mr. and Mrs. Edward C. Crimmins (Naneen Burnap), a son, Evan Curtis Crimmins.

Perkins—On December 13, to Mr. and Mrs. Sheldermine Perkins (Constance Raynard), a daughter, Mary Alice Perkins.

Shelby—On January 1, to Dr. Donald Shelby and Mrs. Shelby (Mary Louise McCone), a daughter.

LYNCHBURG, VIRGINIA

Lewis—On November 20, to Mr. and Mrs. Charles Langhorne Lewis (Helen Thomas), a daughter, Louise Langhorne Lewis.

Potts—On December 30, to Dr. John Potts and Mrs. Potts (Virginia Tyree), a daughter, Anne Elizabeth Potts.

Watts—On November 6, to Mr. and Mrs. T. Ashby Watts, junior (Emily Langhorne), a son, T. Ashby Watts, third.

MONTGOMERY, ALABAMA

Bear—On December 19, to Mr. and Mrs. T. Lawrence Bear, junior (Margaret Pyne), a daughter, Margaret Emily Bear.

Leak—On January 10, to Mr. and Mrs. Tilford Leak, junior (Lucie Crommellin), a daughter, Lucie Crommellin Leak.

OKLAHOMA CITY

Grant—On January 8, to Mr. and Mrs. George William Grant, a daughter, Mary Christian Grant.

PARKERSBURG, WEST VIRGINIA

Alexander—On December 26, to Mr. and Mrs. Edward Eugene Alexander (Sarah Lyon), a daughter, Ann Lyon Alexander.

POUGHKEEPSIE

Crum—On January 12, to Mr. and Mrs. Raymond Crum (Emma Wyly), a daughter.

RACINE

Davies—On January 10, to Mr. and Mrs. David Pryce Davies, junior (Mary Fulton Thompson), a daughter.

RICHMOND, VIRGINIA

Bryan—On December 20, to Mr. and Mrs. A. Hamilton Bryan, a daughter, Gertrude Skelton Bryan.

Wallace—On December 31, to Mr. and Mrs. Clarke Wallace, a son.

Williams—On December 13, to Mr. and Mrs. Walter A. Williams, junior, a daughter, Roberta Atkinson Williams.

SAN ANTONIO

Kirkpatrick—On December 16, to Mr. and Mrs. Oran Gould Kirkpatrick (Lois Farnsworth), a son, John Otis Kirkpatrick.

SAN FRANCISCO

Ziel—On December 31, to Mr. and Mrs. John Gustavus Ziel (Elizabeth Merrill), a daughter, Charlotte Elizabeth Ziel.

SPOKANE

Upton—On January 7, to Mr. and Mrs. Leland Upton (Charlotte Hamblen), a daughter, Jennifer Gilbert Upton.

TORONTO, ONTARIO

Crang—On January 8, to Mr. and Mrs. J. Harold Crang (Dorothy Ritchie), a son.

Greedy—On December 21, to Dr. Philip Greedy and Mrs. Greedy (Mary Harris), a son.

Higgins—On January 2, to Mr. and Mrs. Douglas G. Higgins (Peggy McTaggart), a daughter.

Leckie—On December 7, to Mr. and Mrs. William C. Leckie (Grace Hedges), a daughter.

Williams—On December 5, to Mr. and Mrs. Alfred Ruggles Williams (Evelyn Kirkland), a daughter.

TROY

Witherell—On January 2, to Mr. and Mrs. Maynard F. Witherell (Catharine Gallagher), a son, Warren Witherell.

WATERBURY

Stearns—On November 26, to Mr. and Mrs. Henry P. Stearns (Isabel Gallagher), a daughter, Sally Putnam Stearns.

ENGAGEMENTS

NEW YORK

Baruch-Samstag—Miss Renée W. Baruch, daughter of Mr. and Mrs. Bernard M. Baruch, to Mr. H. Robert Samstag, son of Mr. and Mrs. Henry F. Samstag.

Drexel-Gundry—Miss Marjorie Gould Drexel, daughter of Mr. and Mrs. Anthony J. Drexel, junior, of Biarritz, France, and Nassau, Bahamas, to Mr. John Murton Gundry, junior, son of Mr. John Murton Gundry, of Cleveland, Ohio.

Ely-Carter—Miss Gertrude Brandes Ely, daughter of Mrs. E. Hotchkiss Ely, of Greenwich, Connecticut, and of Mr. Carl B. Ely, of New York, to Mr. Lewis Aaron Carter, son of the Reverend Dr. J. Franklin Carter, of Williamstown, Massachusetts.

Ferguson-Sullivan—Miss Helen Haynes Ferguson, daughter of Mr. and Mrs. William Archibald Ferguson, of Greenwich, Connecticut, to Mr. Arthur Thomas Sullivan, son of Mr. and Mrs. Arthur Bull Sullivan, of Greenwich.

Fetridge-Ferguson—Miss Lorraine Hood Fetridge, daughter of Mrs. Hood Fetridge, of Summit, New Jersey, to Mr. David Ferguson, of Upper Montclair, New Jersey.

Kunhardt-Chamberlain—Miss Katherine Riker Kunhardt, daughter of Mrs. L. Chappell Warthen, of New York and Santa Barbara, California, and of Mr. Henry R. Kunhardt, of New York, to Mr. Willard Cranston Chamberlain, of Burlingame, California, and Boston, Massachusetts, son of the late Willard C. Chamberlain and Mrs. Chamberlain.

Livingston-Eddy—Miss Mary Moncrieffe Livingston, daughter of Mr. and Mrs. Gerald Moncrieffe Livingston, of New York and Huntington, Long Island, to Mr. Spencer Eddy, junior, son of Mr. Spencer Eddy, former American Minister to Rumania, and of Mrs. Joseph V. Kuznik, of San Francisco, California, and Paris, France.

McMahon-Mittendorf—Miss Marie McMahon, daughter of Mr. and Mrs. Joseph T. McMahon, of "Wodelesse," Ossining, New York, to Mr. William Frederick Mittendorf, second, son of Mr. and Mrs. George S. Mittendorf, of Cruisers, New York, and New York City.

Merrill-Ferguson—Miss Marian Rand Merrill, daughter of Mr. Payson McLane Merrill, of New York, to Mr. Samuel Ferguson, junior, of Salisbury, Connecticut, son of Mr. and Mrs. Samuel Ferguson, of Hartford, Connecticut.

Phillips-Sizer—Mrs. Ruth Buckner Phillips, daughter of Mr. and Mrs. Emory R. Buckner, of New York and Nantucket Island, Massachusetts, to Mr. Robert Ryland Sizer, son of the late Robert Ryland Sizer and Mrs. Sizer, of New York and Millwood, Prince William County, Virginia.

Webb-Wilmerding—Miss Lila Vanderbilt Webb, daughter of Mr. and Mrs. James Watson Webb, of New York, Westbury, Long Island, and Shelburne, Vermont, to Mr. John Currie Wilmerding, son of Mr. and Mrs. Henry A. Wilmerding, of Flushing, Long Island, and Fishers Island, New York.

Wood-Clark—Miss Winifred Warren Wood, daughter of Dr. Francis Carter Wood and Mrs. Wood, of New York and "Bible Hill," Claremont, New Hampshire, to Mr. John Appleton Clark, son of Mrs. John Sargent, of Greenwich, Connecticut, and of the late Walter Appleton Clark.

BOSTON

Marshall-Waterman—Miss Helen Irving Marshall, daughter of Mr. and Mrs. Irving F. Marshall, of Chestnut Hill, Massachusetts, to Mr. George Hall Waterman, junior, son of Mr. and Mrs. George H. Waterman, of Chestnut Hill.

Paulton-Blyth—Mrs. Anne Dennett Paulton, daughter of Mr. and Mrs. Carl Pullen Dennett, of Boston, Massachusetts, to Mr. John Summerfield Blyth, of New York.

CHARLESTON, WEST VIRGINIA

Beury-McFall—Miss Elizabeth Katharine Beury, daughter of Mrs. Charles Christian Beury, to Mr. Henry Tucker McFall.

CHARLOTTE, NORTH CAROLINA

Lambeth-Walker—Miss Mary Wisdom Lambeth, daughter of Mr. and Mrs. Walter Moore Lambeth, to Mr. Erwin G. Walker, son of the late Robert J. Walker and Mrs. Walker.

Oates-Holt—Miss Vera Webb Oates, daughter of Mr. and Mrs. John Blackwood Oates, to Mr. Joseph Williams Holt, junior, of Greensboro, North Carolina, and Boston, Massachusetts, son of Mr. and Mrs. J. W. Holt, of Greensboro.

CHICAGO

Cremien-Perlitz—Miss Genevieve Noel Cremien, daughter of Mr. and Mrs. Joseph Wallace Cremien, of Chicago, Illinois, to Mr. Robert Henry Perlitz, son of Mr. Charles A. Perlitz, of Houston, Texas.

(Continued on page 117)

Did **FLAMING LIPS** go out
with *Flaming Youth*?



AT IMPORTANT "FIRST NIGHTS" YOU CAN'T
HELP NOTICING THAT THE SMARTEST WOMEN
FAVOR NATURALNESS IN MAKE-UP THIS YEAR

● At the smartest theatre opening you'll see more orchids and ermine and emerald bracelets than would ordinarily get together in an entire lifetime. You'll see, too, the very newest fashions from New York's smartest shops like Jay-Thorp's and others... also the latest thing in coiffures, manicures, and make-up.

And this year you would note that gaudy, bright-red lipstick is no longer as popular as it was a year or so ago. It just doesn't seem to be as fashionable. Naturalness seems to be the trend in make-up styles. Why? We don't know how it started. Just one more evidence that the day of flaming youth is done. Or maybe the real reason is that so many

more women are finding out about Tangee.

For Tangee is the very remarkable lipstick that gives you *natural* color... instead of giving you that hard, coarse, painted look. Tangee can't make you look painted, because it isn't paint. Instead, it contains the magic Tangee color-change principle which makes it change, *on your lips*, to the one shade of blush rose most suited to your particular type.

Try Tangee today. It's nothing short of miraculous. See how soft and appealing your lips become. It costs just \$1.10, or 39 cents for the smaller size. And to end that powdered look try the new Tangee Face Powder which now also contains the magic color principle.

THE GEORGE W. LUFT COMPANY, NEW YORK

UNTOUCHED: Lips without any lipstick often look faded

PAINTED: Lips colored with paint look unnatural

TANGEE: Intensifies the natural rose of your lips

World's Most Famous Lipstick

TANGEE

ENDS THAT PAINTED LOOK

New **FACE POWDER**

Now contains the magic Tangee color principle that ends that powdery look making your skin look younger, fresher, more natural





MARCH

May Be a Lion or a Lamb...

... So wear these delightfully careless knits under your coat when March winds roar (that's when you'll appreciate their silky softness) — but when Spring is in the air, and you put them on their own, watch how that lacy, hand-knit look draws ecstatic "oohs!" and "aahs!"

More than meet the eye, too — six styles, to be exact — all full of frills and thrills!

GUT-KNIT

No. V275 (top) Hand knit? That would be telling! The lacy effect is handcrafted, to be sure, and the Chenille is positively downy! Sizes 14 to 40 in Coral, Aqua, Dawn Blue and Mint Green. **\$16.95**

No. V127 (bottom) Of Frill Creponne—a new mat Bouclé whose texture is unbelievably soft. Hand-fashioned, with hand-crocheted details—and how beautifully it drapes! Sizes 12 to 20 in Aqua, Peach, French Blue and Grape Green. **\$12.95**

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Created by **GUT-KNIT SPORTSWEAR. NEW YORK**



This is one of a group of eighteenth-century chinoiseries—charming panels with green and coral-red figures, exotic birds and flowers on a gold background; from French and Company

DECORATOR'S LOG

YEARS before the affluent American rediscovered the panelled room, it was a decorative feature that few English homes relished doing without. It was no by-product of wealth; it wasn't even a distinguishing note, except that some panelled rooms were better than others. This inequality of beauty and skill merely reflected the uneven distribution of talent in the world. It wasn't necessarily a barometer of one's ability or capacity to buy with taste, for back far enough, in the rural districts that have disclosed some of the most charming examples, the creators of the rooms were in almost every instance the householders themselves. True, there were overlords whose commissions swelled the purses of celebrated wood-carvers or still-life artists of the period, but, for the most part, it was the local back that bent over the gnarled oak or the white pine, the local hand that sawed and spliced, that polished and carved.

• Frank Partridge, of 6 West Fifty-Sixth Street, whose galleries are steeped in tradition and rich in the possession of at least some of the glories that were England's, has a pine room taken out of a tiny house at Guilford, Kent, that is a little gem. This room was in one of four Queen Anne cottages staunchly set along a village green, and was torn down with the rest to make possible the widening of the highway that bustled through the somnolent square.

The room is exquisitely proportioned, as are the others, and has a dado fashioned out of one piece of wood and a mantel and borders that are handsomely executed. The doors are

panelled, the wide cornice is delicately carved in a dentilated design, and the chair rail enriched with a guilloche moulding. One of these Queen Anne rooms, now that the paint has been scraped and the boards properly waxed, has been installed in Lord Baltimore's erstwhile hunting-lodge, Dower House, near Washington, D. C., and is now owned by an American collector.

• Four walls may not make a home, but what you do with them often makes the difference between a distinguished setting and merely a room to live in. Consider, therefore, if you can afford to do handsomely by yourself, a group of eighteenth-century chinoiseries, one section of which is reproduced at the top of this page. These were found by French and Company, of 210 East Fifty-Seventh Street, in an obscure palace in Italy. The group consists of four major panels, two flanking panels, and a dado for each of the four walls. They are done on canvas—green and coral-red figures, exotic birds and floral motifs, against a neutral background in pale gold. These, apart from their own singular beauty, make a perfect background for eighteenth-century English pieces.

The ultimate gesture of disdain for what the architect or landlord has provided would be the acquisition of an early eighteenth-century Venetian alcove also brought to these shores by French and Company. It is complete, from the original inlaid floor, still in a state of perfect preservation, to the polychromed ceiling that canopies the gold damask-covered walls. Little plaster figures in relief complete the elaborate (Continued on page 117)

DECORATOR'S LOG

(CONTINUED FROM PAGE 116)

overhead decoration, while corner cabinets with hinged doors in almond-green high-lighted by gilded carvings make a perfect abode now, as then, for scent bottles, unguent pots, or jars of pot-pourri. This might make a dressing-room, a sitting-room, an up-stairs conservatory, or a boudoir—but one can't keep feeling that, whatever its use, there will be a certain flamboyant, picturesque quality that belonged to another age in another world.

• Once inside Alavoine and Company's salons at 712 Fifth Avenue, a succession of salons rather than a shop, you'll need to pinch yourself into the realization that you are in New York—in these United States, and not in the antechambers of some great French court. Each room is lovelier and more lavish than the last, whether it be a rare Louis XVI. chamber panelled in painted beechwood, beautifully carved, or a Louis XV. room with simple doors, almost Regency in feeling, with overdoor paintings after Boucher. This one has, in addition, superb panels representing the arts in fantasy and handsome mirrors of the period inserted into encircling carved motifs. Painted oak made these mellow, pastel walls, while others, scattered through the building, are draped in the fabrics and documentations characteristic of the times—silk damask for Louis XV., striped silk for the Directoire, and a combination of silk and Greek and

Roman painted wall designs to commemorate the era during which the ruins of Pompeii were first unearthed. If you warm to the spectacle of the gilded splendour that was France, to the gentle memory of powdered wigs and jewelled miniatures, spinets and snuff and the rustling of silks, you can do no better than to stop awhile amid these faithful remnants of a departed glory.

• As early as 960 A.D. (and a good deal earlier, for that matter), wall embellishment was high fashion in China. No job of interior decoration (or exterior) amounted to much or made much of an impression unless the matter of walls had been thoroughly considered and the ultimate in brushwork or sculpture applied. Ralph M. Chait, whose gallery at 600 Madison Avenue is the repository and clearing-house for some of the rarest finds in Oriental art, has a wall fresco of the Sung Dynasty to which some Eastern art enthusiast is bound to lose his heart and a goodly part of his fortune. It represents a beneficent Buddhist Deity with a neophyte tremulously carrying offerings. The fresco is done in reds, blues, and greens, and the colours are remarkable for their brilliance and pristine condition. One of the finest examples of its kind, this treasure is not for casual use and should, in justice to its beauty, have a room designed to enhance its eight-by-four of precious cargo.

SOCIETY

(CONTINUED FROM PAGE 115)

ENGAGEMENTS

DAYTONA BEACH

Cobden-Merrill—Miss Hannah Mathews Cobden, daughter of Mr. and Mrs. Richard Cobden, junior, of Great Barrington, Massachusetts, and Daytona Beach, Florida, to Mr. Isaac Lincoln Merrill, junior, son of Mr. and Mrs. Isaac Lincoln Merrill, of Camden, Maine, and Daytona Beach.

DENVER

Denious-Ware—Miss Emma Jean Denious, daughter of Mr. Wilbur Denious, to Mr. Arthur Ware.

Lee-Hegner—Miss Nancy Lee, daughter of Mr. and Mrs. Paul Lee, to Mr. Casper Hegner.

ELIZABETH

Scott-Tobin—Miss Catharine Barrett Scott, daughter of Mr. and Mrs. Charles J. Scott, to Mr. Robert Pierce Tobin, junior, son of Mr. and Mrs. Robert Pierce Tobin, of Maplewood, New Jersey.

FLINT, MICHIGAN

Wildanger-Southworth—Miss Louise Wildanger, daughter of Dr. Albert J. Wildanger and Mrs. Wildanger, of Flint, to Mr. George M. Southworth, son of Mrs. Bruce Gollan, of Chicago, Illinois, and of Mr. Ray M. Southworth, of Lafayette, Indiana.

MEMPHIS

Maher-Darnell—Miss Genevieve Maher, daughter of the late John Joseph Maher and Mrs. Maher, of New Orleans, Louisiana, to Mr. Thomas Herbert Darnell, son of Mr. and Mrs. James Lee Darnell, of Pelham, New York.

MONTCLAIR

Areson-Carr—Miss Florence Areson, daughter of Dr. William H. Areson and Mrs. Areson, to Mr. William Patten Carr, son of Mrs. Constance Carr and the late Major George Patten Carr.

Garrison-Bower—Miss Margaret Garrison, daughter of Mr. P. Raymond Garrison, to Mr. Robert Alexander Bower, son of Mr. and Mrs. Joseph A. Bower.

Mekeel-Root—Miss Elizabeth Mekeel, daughter of the late Mr. and Mrs. I. A. Mekeel, to Mr. Charles W. Root, son of Mr. and Mrs. Franklin T. Root, of New York.

ENGAGEMENTS

Williams-Goodwillie—Miss Janet Fox Williams, daughter of Mr. and Mrs. Arthur Slocum Williams, to Mr. Eugene William Goodwillie, son of Mr. and Mrs. Perley Mahlon Goodwillie, of Chicago, Illinois.

NEW ORLEANS

Bryan-Isacks—Miss Susan Nickerson Bryan, daughter of Mr. and Mrs. William Scott Bryan, to Mr. Leonard Smith Isacks, junior, son of Mr. and Mrs. Leonard Smith Isacks.

Loker-Crane—Miss Myra Walmsley Loker, daughter of Mr. and Mrs. David Loker, to Mr. John McFetridge Crane, of San Antonio, Texas, son of Mr. and Mrs. Warren Crane, of New Orleans, Louisiana.

PASADENA

Baker-Poulson—Miss Marguerite Disbrow Baker, daughter of Mr. and Mrs. J. Disbrow Baker, of Pasadena, California, to Mr. Wardle Ellis Poulson, son of Mr. and Mrs. Charles A. Poulson, of Los Angeles, California.

READING

Goodman-Laubach—Miss Frances C. Goodman, daughter of Mr. and Mrs. William A. Goodman, of Wyomissing, Pennsylvania, to Mr. C. David Laubach, son of Mr. and Mrs. Stanley Laubach, of Wyomissing Hills.

Mercer-Coburn—Miss Mary Louise Mercer, daughter of Mr. and Mrs. James B. Mercer, of Wyomissing, Pennsylvania, to Mr. F. Ward Coburn, junior, son of Mr. and Mrs. F. Ward Coburn, of Birdsboro, Pennsylvania.

Strunk-Yost—Miss Elizabeth Christian Strunk, daughter of the late John Arthur Strunk and Mrs. Strunk, to Mr. Francis Haines Yost, son of Mr. and Mrs. Harry N. Yost, of Wyomissing, Pennsylvania.

SAVANNAH

Nash-McIntosh—Miss Sally Warren Nash, daughter of Mr. and Mrs. Cheshire Nash, of Savannah, Georgia, to Mr. Olin Talley McIntosh, junior, of Savannah.

SYRACUSE

Beatty-Ludlow—Miss Cynthia Townly Beatty, daughter of Mr. and Mrs. Harold C. Beatty, of Skaneateles, New York, to Lieutenant-Commander Willard Goodwin Ludlow, U. S. N., of Washington, D. C.

(Continued on page 125)



Peggy Sage

The world's most distinguished fingertips do her honor...

THEY'RE gowned by Chanel and Schiaparelli, those blithe elegantes of New York, London and Paris. So where in the world... yes, literally, in the world... would they turn for equally charming fingertips—except to Peggy Sage?

Peggy Sage it was who created Emerald Polish in honor of the Green Ball, New York's brilliant autumn event. And the beauty and daring of the shade caused a small sensation.

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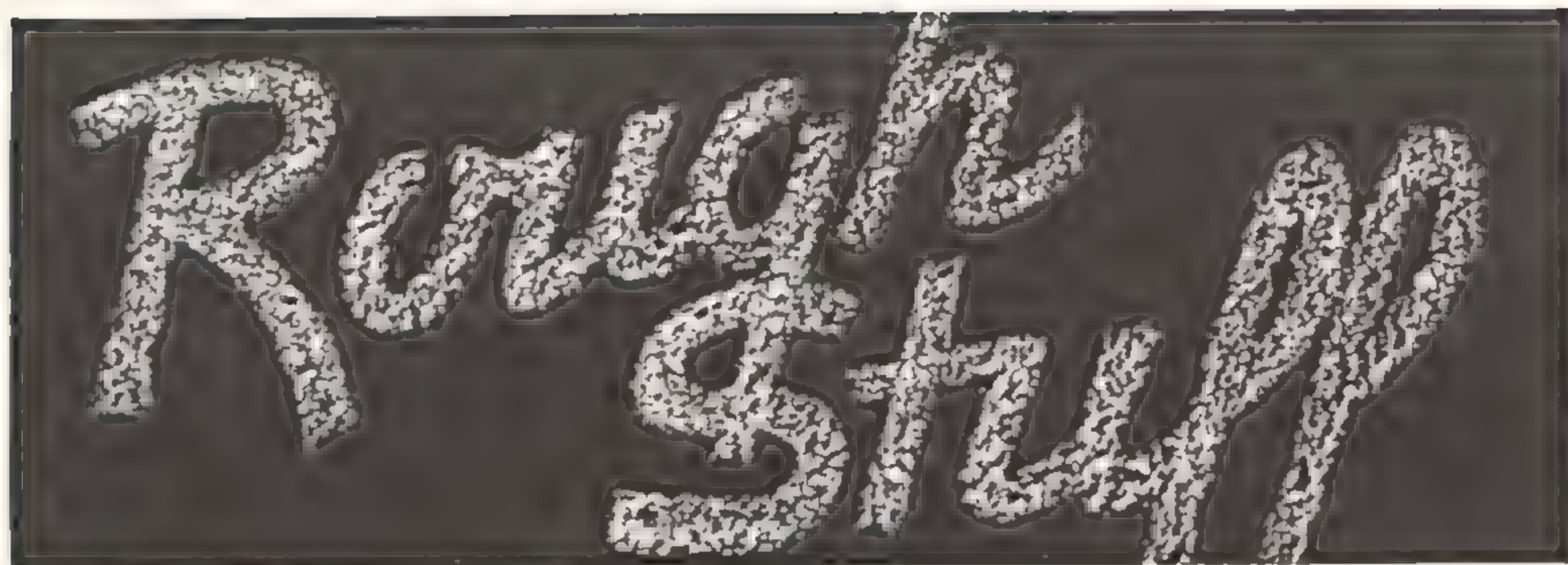
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Peasant Linen—little bright dots sewn on a field of natural crash linen. The hand-woven look is correct for sport clothes. 36 in. wide yd. 1.75

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Cotton—a natural "stringey" ground with dyed yarn running through it. Light weight as a puff ball and doesn't wrinkle. 36 in. wide yd. 1.00

Cotton—an invisible check of sheer cotton fabric. Lovely Plains to match for a jacket or whatnot. Both in gay rainbow colors. 36 in. wide yd. 1.25

Samples will be sent on request.

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OUT OF THE CHARADE BOX

NOTE: Miss Thalassa Cruso, who tells in this charming article what happens to English clothes in their old age, is in charge of the costume department at the London Museum, where women to-day send their lovely dresses to become part of the gallery of fashion, there to pass into history.

A visit to any costume collection leaves most people with a sense of incompleteness. Clothes are, after all, essentially personal relics, and we become conscious that there is far more of a history shut away with the dresses than can be read on the official labels. We want to know how and why the dresses were saved and what has brought them to the Museum. How have they escaped the "bit-box," who thought of preserving them, and why? The answers to such questions make the private life of a costume collection fascinating and well worth recording.

Clothes are saved for various reasons. First comes association. A dress may be traditionally linked with some famous historical character and saved for that reason. (Incidentally, it is often exceedingly difficult to discover how far this association is genuine and how much of it comes from a legend which has grown up as an explanation of the existence of the garment. An instance of the accumulation of legend is provided by a hat and a pair of shoes, family relics, which were linked with one of the Tudor Queens. These articles had attached to them a most circumstantial and amusing story accounting for the traditional date, but, unfortunately, on examination, the shoes proved to belong to a period at least two centuries later.)

HISTORIC COSTUMES

On the other hand, family tradition often provides the clue to the identity of the garment. Until recently, the Museum possessed a very fine velvet gown. This robe, which twenty years previously had been rejected elsewhere as a fake, had attached to it the story that it was worn by Queen Elizabeth at the Thanksgiving service at Saint Paul's after the Armada. Certain features of the robe made the attribution to Elizabeth herself improbable, but here the story provided the clue. Eventually, it was decided that the robe was probably worn at the coronation of Queen Elizabeth by an ancestress of the family, known to have been a lady in waiting at the period in question.

Famous occasions, that later pass into history, inevitably produce a crop of dresses. There exist at present enough dresses said to have been worn at the Waterloo Ball to fill that function twice over. The recent revival of interest in the Victorian period has brought to light a great many dresses worn at the Great Exhibition. How many of us have, I wonder, preserved the dress, mackintosh, and gum-boots we wore at the Wembley Exhibition?

Association is, however, only one of many contributory causes which lead to the hoarding of clothes. Many dresses have been saved through an appreciation of their intrinsic beauty. Most of us possess something put away

which is too good to cut up. This applies especially to the eighteenth century, when clothes were made of elaborate, expensive, hard-wearing materials. These clothes were not suitable for cutting up and were kept as beautiful possessions. There exists in the collection at the London Museum a fine dress of green silk. This dress has been faithfully handed down in a single family, although there is no special story attached to it. Again, during the nineteenth century, the elaborate workmanship put into the bustled dresses has accounted for their preservation. They were too good to throw away and quite impossible to alter.

WHEN DRESSES BECOME COSTUMES

A certain number of dresses were also put aside for acting purposes. Some of these have been bought up by theatrical costumers and can still be found among the vast stores of theatrical properties. The other day, a large collection of period clothes was brought to our notice in a theatrical store. The clothes were in a small dusty room, they were indescribably dirty and dingy, moth-eaten and miserable, but they had inside them the tabs of some famous dressmaking houses, and they were still recognizable for what they had once been—part of the wardrobe of a society woman, long since dead. Yet other dresses have survived in the fastness of the family acting box, a method of preservation which is not likely to be repeated now that a well-stocked charade box is no longer an essential of family life. The manner in which unfashionable clothes are set upon this downward path is well illustrated by the inquiry of a famous historian, who asked whether any one could tell him what had become of the old crinolines. In his own family, he added, they had served a double function. They were the recognized conventional dress of the maiden aunt in charades, and they had also been found invaluable for protecting delicate outdoor plants.

I have left till last the most powerful ally of a costume collection—sentiment. A large percentage of any collection consists of clothes which have been saved for sentimental reasons. Innumerable wedding-dresses are, of course, preserved in this manner. Recently, the Museum was presented with a complete set of beautifully worked linen undergarments, part of the donor's trousseau; out of the original dozen of each garment she had set aside one, unworn, immediately after her marriage. We also possess four dresses which formed part of the trousseau of a young bride who died in India very soon after the wedding. Her clothes were sent home and put carefully away by her parents.

WISE HOARDING

Conscious hoarding up of clothes, with an eye to their future appreciation as period pieces, is a modern habit which will be of great value. Already, the ultra-short fashions of a few years past are exceedingly hard to come by, and, unless we save very carefully and with (Continued on page 119)

PEOPLE STILL MARRY

(CONTINUED FROM PAGE 57)

reason that architecture and painting are hardly in a thriving state. In the first year of his rich marriage, the architect—in a perfect little workroom built by his wife—draws up imaginary plans for imaginary opera-houses. In the second year and onward, he does nothing but lunch with other architects, philander in a mild way, and go to the Beaux Arts Ball.

The painter, more tenacious, keeps on painting in the perfect little studio equipped by his wife, but the paintings grow steadily worse and never sell. Only his wife admires them, giving periodic teas for their exhibition, and periodic parties of Bohemians to show him how well she understands his unworldliness.

Another variation on this marital theme is one based not on money, but on publicity: the social column wife married to the socially obscure husband. The wife is continually in the public eye: the entire country knows what she wears, eats, does. No one knows her husband. He is neither heard nor seen, except accidentally by a choice few of his wife's friends who come upon him in the hiding of his home (which is for him only an extended dressing-room), and by his business cronies, who adore him. He is, in fact, vastly superior to his wife in every

way—possessing more charm, more brains, and infinitely more sense. He is wise enough to know that nothing will ultimately show up his wife as the fool she is more than his own voluntary obscurity.

We wind up our type history with the Happy Couple, 1935 model. Your first contact with them is by hearsay. "Oh, you don't know the Ashbels? Why they're the most charming couple I know—so devoted—so adorable with each other. Really, they revive my hope in marriage." You hear this sort of thing from every side. The opinion that the Ashbel's marriage is model is unanimous and vehement.

You meet the Ashbels. They are charming with each other, at home and abroad. They are tolerant, kind, humorous, gallant, wise with each other. It is a veritable joy to dine at their home. They are good to look at, good to talk to. Whatever quality the one lacks, the other possesses: they complement each other perfectly. Each is so bound up with—and fulfilled by—the other, that neither shows any disposition to stray. Withal, their combined life is neither dull nor sanctimonious. And then, one day. "Why, haven't you heard? Buffy Ashbel is in Reno!" There is no moral to that.

M. M.

OUT OF THE CHARADE BOX

(CONTINUED FROM PAGE 118)

discretion, the clothes of the present time will be rarer than the clothes of our Georgian ancestors.

Nevertheless, sentimental storing is still with us despite the difficulties of modern flats; witness the recent advertiser in an American paper who specializes in shallow relief-frames for babies' bonnets or shoes.

Another equally fascinating side to the collection is the circumstance which has brought the clothes into the Museum and the people who bring them. Some of the clothes come to us because the owners are moving into smaller houses where there will be no storage space. These are often the clothes from acting boxes, for there is undoubtedly a greatly increased appreciation of the interest attached to period clothes and correspondingly less inclination to throw them away. But even should the owner abandon them, the old dresses are still sometimes rescued. Not long ago, the Museum was rung up by a charitable distribution centre. A collection of old clothes had been sent there for cutting up, and among them had been found three very fine early Victorian dresses, worthy of a place in the collection.

Dresses are often brought in after they are in bad condition through being used as fancy-dress. When they have become too fragile for that purpose, they are brought here to be patched up and to find a final resting-place. One lovely eighteenth-century dress had a curiously chequered history before reaching the Museum. The owner, a descendant of the original wearer, took it on a voyage to wear as fancy-dress. It was then involved in

the great earthquake in Napier, but escaped without injury. And now, rather than risk it further to the strain of modern life, it has been deposited in the Museum.

Money difficulties produce, naturally enough, the offer of period dresses from all sorts of people. Elaborate, expensive dresses are occasionally offered to us by the original wearers at a fraction of the price that they cost. People in quite humble circumstances bring us simple clothes which they have treasured for years and hope that they will get a substantial return.

Finally, there exists a large number of dresses which have been brought to us as their final home because there is no one coming after who will appreciate them. Here, again, there is an immense diversity among the donors. There are elderly ladies, alone in the world, who bring perhaps their mother's wedding-dress and then come weekly to the Museum to see it in the glass show-case. There are old nurses who bring in babies' clothes belonging to a former charge. One elderly gentleman brought a dress worn by his wife at a ball soon after they were married. She died soon after, and he was growing old and quite alone, so the Museum was to have the dress that he had faithfully preserved. The contrast and the variety are unending.

The appreciation and understanding of this background in any collection is then the vital link which brings the whole display to life and which transforms the clothes from mere museum pieces into the lively, rustling silks and satins they once have been.

THALASSA CRUSO

FREE 'n EASY

Not a thing in this casual ribbed knit of caronne to cramp your style ... even if your style must stretch from tee to tea. You'll be a picture of fashionable, modern nonchalance (with or without a cigarette) the minute you knot the rope-tie around the collar and cache your extras in the four pockets. In Copper Tint, Berry Rose, Medieval Blue or Sun Orange, it's especially easy on the eyes of admirers ... as well as on your own purse. You'll find it now in better stores everywhere. The Bradley Knitting Company, Delavan, Wisconsin.



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Fostoria

THE GLASS OF FASHION



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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter. (2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers. (Continued on page 121)

PARIS LAUNCHES A GAY MODE

(CONTINUED FROM PAGE 38)

as Maggy Rouff's Roman-striped taffeta with a square low neck (shown on page 44), or more American-débutante-delight, as Rochas' peppermint candy-striped taffeta with a double-breasted bodice. You can still be British and slinky in Molyneux' slim slips, but newer in his stand-away-from-body taffetas—especially one in two shades of mauve.

THE COLOURS: White is lording it over night. Mauve and orchid are coming out of the attic. A pink like dawn on the desert is called, aptly enough, Desert-Rose. Fragile sweet-pea shades and contrarily violent gay flower prints. Patou has a lovely new amber. Violet, mushroom-grey, giddy multicoloured coin dots and peppermint stripes. For day, black, navy-blue, a new darkish blue called Carbon, a new bright blue called Zenith, stone-grey, oatmeal-beige, string, a shrieking grass-green, clay, terra-cotta, an orange called Noonday Sun, pale flower tweeds with pink, turquoise, or green flecks. The most mouth-watering tricolour costume of the year is a lilac tweed coat, pale blue skirt, and pale pink blouse.

THE CLOSING: Pebbles and sealing-wax blobs for buttons at Schiaparelli. Crusader-shield buckles with Christian crosses; mushroom clips; white enam-

elled lyres and musical notes, bars, and clefs; white leather butterflies; buckles with flowers under glass—all these are shown by that ingenious Marcel Rochas.

FINAL ODDMENTS: The epidemic of bangs planted a germ in Agnès's brain. Why not bangs of flowers? So she made a dinner-hat—the merest excuse of a straw toque—and banked all across the front of it a mass of field-flowers. The effect is uncannily like flower bangs, and would be amusing with a neat black cocktail suit. While among flowers, Mainbocher suggests wreaths of garden flowers on your head when you wear his vivid flower-printed evening dresses.

Glass evening hats are not a myth. Comtesse de Cossé-Brissac wears a different one each night. A tiny glass fedora, a glass toque. Glass is being woven into orthodox hat shapes, too.

Gay coloured veils—violet, red, or green—on small black dinner-hats. Only the merest wisp of a nose-veil. The other veil notes: try a veil *under* your hat brim. Or tie your veil in a bow in back, à la horse-car days.

Madame Rochas wore some highly amusing earrings when she watched her husband's collection. A tiny white enamel daisy in each ear. You'd swear that it was real.

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 120)

Miss M. V. P.: When one receives an engraved invitation to a tea, is it ever permissible to reply with a visiting-card, with "Accepts" written at the bottom?

Ans.: Unless an engraved invitation to a tea is worded "Requests the pleasure of . . ." or there is an "R.s.v.p." in one corner, it is not necessary to reply. When the day of the tea arrives, and you are unable to attend, you should mail your visiting-card. If a reply to a formal invitation to a tea is required, it is written on note-paper and worded formally in the third person.

Miss I. C. B.: A few days ago, my mother and I received an invitation to a début tea, with both of our names written on the envelope. May we reply jointly?

Ans.: As all invitations to a mother and her daughter should be sent separately and not jointly, they should be answered individually.

Mrs. G. C. C.: I am planning to stay in a small residential hotel for three months. I am a widow, living alone, and my daughter stays with me for occasional week-ends. Is it necessary to tip the head waiter, and, if so, how often?

Ans.: It is very advisable to tip the head waiter when you are staying for a long time in a residential hotel. He will then be only too pleased to serve you and your daughter, and, when she brings her young friends to the hotel during the week-end, you will be assured of prompt and efficient service.

For a period of three months, we should think that if you gave the head waiter five dollars a month, this should be sufficient.

Mrs. V. E. T.: In setting a table when two wines are to be served, what is the correct position of the glasses?

Ans.: The correct position for the three glasses necessary—two wine-glasses and a water-goblet—is in a triangle. The water-goblet should be nearest the plate; the wine-glass to be used first, slightly to the right and at the top of the entrée knife; and the second wine-glass slightly above the two and nearer the centre of the table.

Mrs. H. P. F.: I am to be married shortly, after having been a widow for several years. Since I have no near relations to announce my marriage for me, I should like to know if it is permissible for me to make the announcement myself?

Ans.: You may announce it yourself, speaking of yourself in the third person and, therefore, using your present title. This procedure, however, is most unusual, and it would be unsuitable for a younger person. The following form for the announcement is correct in this instance:

The marriage is announced of
Mrs. Gordon McArthur
and
Mr. Desmond Hammerill
on Saturday, January fifth
in Washington, D. C.



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CALL it black magic, call it voodooism, or call it a sixth sense we have for snaring new Spring fabrics. But don't miss Shanghai Shag—our pure silk knit that's a joy to behold and a marvel to wear. Shown here on a dress with the new Spring theme of triple stripes. Navy skirt with blouse of turquoise, navy and mais—also turquoise or gray combinations. \$39.75. The knit hat in matching shades, turns up or down, \$5.95.

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LONDON TO SINGAPORE BY AIR

By Mrs. A. V. Harvey

DESPITE the growing popularity of air-travel, I find that there are three questions that spring with un-failing regularity to the mouths of those who ask me about leaving England on a long journey by air—"Isn't it expensive?," "Isn't it boring?," and "Isn't it uncomfortable?"

Expense? The fare is certainly more than that for an equivalent distance by sea, but one must remember that, while by other means of travel there are always extra sums mounting up to be considered, when you have written your cheque to Imperial Airways, you have paid for everything—meals, hotel accommodation, transport, tips, and all.

Boring? How can it be, when no sooner have you drawn a breath in one place than you are quitting it for another? When each flight yields you an unending tapestry of interest below? When you visit a succession of places, many of them beautiful and most of them interesting, which you would, probably, never see otherwise? My chief regret was that our stay in each place was a matter of hours only, rather than days. In addition to all this, it is possible to talk, to read, to write, and finally (most important, too), to sleep.

On the question of discomfort—or, as some even ask, danger—I can only say that one can step into an air-liner with the same lack of apprehension as into an express train. No effort is spared to make one comfortable in every way: the machines are luxuriously equipped, the food is excellent, the stewards have a most reassuring bedside manner. Added to that, there is a complete absence of worry, which is most restful. In earlier days, I have lost a passport—a nightmare occurrence which I shudder to recall; have been handed a stranger's suitcase in California (and experienced the sensations of David mourning his Absalom until my own was miraculously restored to me in New York); lost tickets for a three-weeks' voyage on my way to Venice; and left a pair of sheets and a pillow in a Buenos Aires-Pacific train never to behold them again. But with Imperial Airways, nothing of that kind befalls the traveler—you hand over baggage, tickets, and passport with a confidence that is never misplaced.

WHAT PRICE LUGGAGE

The next question which every woman asks is, "How much luggage may I take and what shall I want?" On a long trip, a very few pounds overweight in baggage will cost a formidable sum when you come to register. It is good policy first to weigh yourself, then the things you intend to pack, and finally the suitcases in which you intend to pack them. Remember that the average leather suitcase is apt to weigh quite a lot even when empty; the best for air-travel is that made of rawhide, very light, strong, and attractive.

Now, the answer to another big question: I made the mistake of burdening myself with evening clothes and lived to regret it. If you are making a through trip, you will not want them. Sad: few things are pleasanter than

getting into evening dress after the bath at the end of a long, hot day, but there it is. The tradition of the Englishman faithfully donning his boiled shirt and black tie each evening in the outposts of the Empire can not hold good when pilots and passengers alike are endeavouring to keep their gear from exceeding the regulation thirty-three pounds.

For the rest of the wardrobe for a flight from London to Singapore, I advise having a jacket-suit of thin tweed in beige or oatmeal (dark shades show up the dust of travel too plainly to be pleasant), which can be worn with a woollen sweater or a thin blouse, according to temperature, both of which are simple to pack, with a top-coat of the same tweed and a small hat of the beret breed. A suit of uncrushable linen would be good, and some thin frocks for the later stages; I would have three or four planned to go under the top-coat, if required. Remember that, though while crossing Arabia and India it is hot on the ground, it will be cool in the air. Plenty of stockings and a pair of flat-heeled shoes in addition to the high-heeled ones you will probably be wearing; several changes of underwear and pyjamas; a thin dressing-gown, and a pair of mules complete the outfit; but don't forget to take a topi or terai—a thing which is not apt to occur to one in London.

IN FLIGHT

Your usual make-up you will take in small and compact quantities—and plenty of cleansing cream. The problem of packing jars and bottles without taking a heavy dressing-case being rather acute, I took brushes, manicure things, lotions, creams, and everything right down to a lipstick to a luggage maker of Covent Garden who, for a ridiculously small sum, made me a light leather case with pockets to fit each article exactly and a large mirror in the lid. There was very little risk of breakages, and, as each article had merely to be slipped into its appointed place, things were not easily overlooked—which greatly simplified packing.

The earlier days of the journey do not call for much description; the air-trip from London to Paris is a commonplace one nowadays; the train journey down to the heel of Italy, no less so. At Brindisi, at ten o'clock in the morning, one embarks in a flying-boat to cross the Mediterranean and feels that the trip has really begun. These four-engined flying-boats of the *Scipio* class carry a crew of four and eighteen passengers, and they are supremely comfortable. Leaving the snow-strewn ranges of Albania on the left, you can see Corfu below . . . the isles of Greece . . . then the immense panorama of the Gulf of Corinth. You come down at Phaleron, for the night-stop at Athens. Athens . . . the Parthenon against the sunset splendour of an evening sky . . . the Acropolis by moonlight . . . flower sellers offering huge bunches of violets . . . and an unexpectedly good hotel! You leave again in the clear dawn, driving out through low green hills scattered with fruit-trees (Continued on page 123)



Wrinkle

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LONDON TO SINGAPORE BY AIR

(CONTINUED FROM PAGE 122)

in blossom, the silver-grey of olives and squat, spreading firs, like the trees from a Japanese garden grown up, to be in the air again by seven.

Next stop—Mirabella Bay, two hundred and sixteen miles on, and one of the most delightful halts of the route. Here, in a harbour so landlocked it might be a lake of clear water among the sunlit barren hills, lies the yacht *Imperia*—the Imperial Airways' fueling-station. One goes aboard her to be given drinks and sandwiches, which are very welcome after the early start. Then off again . . . Alexandria for a brief quarter of an hour . . . a view of the Pyramids from the air . . . a silent landing on the broad waters of the Nile . . . Cairo. There are five hours to be spent here, and in Cairo it is hot.

You leave Heliopolis aerodrome by night—at eight-thirty, to be precise—in a Handley-Page machine of the *Heracles* type, exactly the same as those which fly you from Croydon to Le Bourget. If you are lucky, it is moonlight; all lights are extinguished in the cabin, and you can look out over the shadowed vastness of the desert on the clustered lights of Ismailia and the silvered ribbon of the Suez Canal, jewelled here and there by the lights of ships. Gaza at midnight, hot drinks, hot bath, a bed in a small furnished room with the uncompromising austerity of a convent cell, but comfortable.

OVER THE DESERT

A six o'clock start and a day spent flying over the desert, unspeakably bleak in the glare of the sun. You read the *Palestine Post* and eat delicious oranges at breakfast on board and see Jerusalem spread out below, surprisingly green and colourful in that brown waste. Along the shores of the Dead Sea . . . over the Jordan valley . . . and we strike the great oil pipe-line which runs straight across the desert from Northern Iraq to the Mediterranean. Then a landing for fuel at the Iraq fort at Rutbah Wells, standing silent and solitary in the noonday heat—and here, for several days to come, you will appreciate your low-heeled shoes on the stony face of the desert. We take off again to fly over the valley of the Euphrates to Bagdad—a delightful aerodrome, like a baby Croydon, but romantic thoughts of the *Arabian Nights* are dispelled by a town of squalid streets and fly-blown hotels—and from there on to Basra, to spend the night in a rest-house one size larger than Gaza's and even more remote from civilization, but equally clean and well-staffed.

The first halt next day is at Koweit; the town from the air looks as though it might have been built by children in the sand—mud streets, mud roofs, mud walls all round, and a great battle-mented mud gate from which you may see a train of camels emerge to march, with their queer, stately gait, in single file out along the road which runs in an unbroken line away over the sand into the horizon, just as the caravans must have gone for centuries past—strange contrast to the modernity of *Helena* circling above them. Later, the

island of Bahrein, where you are pressed to buy pearls of doubtful quality, but undoubted cheapness, by natives clad in the most motley garments—whence they secured them in that far-off spot is a mystery.

We spend that night at Sharjah, in a lone, square, white-walled fort which might have been lifted straight from *Beau Geste*. Inside is the usual welcoming stir of preparation; boys trot in through the big gateway with the baggage, while, at one end of the compound, huge fires are glowing in the dusk to heat the water for bath-houses. Here the east- and west-bound machines meet for the night-stop, and dinner in the big dining-room, complete with electric light and electric refrigerator, is a crowded and cheerful affair.

THE LAST LAP

A five o'clock start, a short halt at Gwadar, hot and barren, and on to Karachi, to spend an hour in the cool and pleasant premises of the Flying Club before starting on the last lap. At Karachi, we leave the massive comfort of the Handley-Page and change into an Armstrong-Whitworth machine of the *Atalanta* class. Although smaller—these airplanes carry two pilots, an engineer, and nine passengers only—they make up for a slight decrease in luxury by their additional speed, and in them, as in the others, you will find rugs, cushions, and the latest periodicals. That night is spent at Jodhpur, where there is a beautifully laid-out aerodrome and an excellent hotel.

The next day's flying takes us right across India; you can look down on the Grand Trunk road running side by side with the railway, mile after mile across the plain beneath you. Breakfast is eaten at Delhi, with a view of the shining white palaces of the new city as you come in to land. Then Cawnpore, Allahabad—where the two great rivers meet—and, in the early afternoon, Calcutta. Strange after days and nights of quietness to be back in the turmoil of a big town—high buildings, long streets, traffic, a medley of cars, trams, and jinrikishas, oxen and buffaloes, chattering natives, flaring cinema posters, and oh! the heat!

Landing at Akyab, next morning, presents an almost unbelievable contrast. Here, suddenly, after the days spent in flying over the dusty stretches of the plains, are blue seas, a beach worthy of the South Sea Islands, and a drive through avenues of the spreading green of casuarina-trees to breakfast on a wide veranda looking out on a garden ablaze with flowers. Rangoon, where we arrive for a late lunch and stay that night, more than fulfils the promise held out by Akyab. Lovely surroundings, a city of wide, clean streets, a cool, quiet hotel in a garden of flowers, a moonlit drive round the tree-shadowed lakes, the glowing spire of the Shway-Dagon looming golden through the darkness.

Taking off from Burma in the early morning, we are in Siam before noon, for a halt at Bangkok—of which the "Gentleman in the Parlour" said all that there (Continued on page 124)



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LONDON TO SINGAPORE BY AIR

(CONTINUED FROM PAGE 123)

is to say—and in Malay when we reach Alor Star in the afternoon, after the longest hop of the trip, nearly five hundred miles. Alor Star, haunted with all the unexpected beauty of Burma and Malay, owns a stretch of green grass on the edge of the jungle for an aerodrome, and a rest-house built beside it, with a big river running by. Here the last night is spent; the rest-house, some miles from the little town which we never see, is new-

ly built and the most comfortable of them all. Morning brings us to the last flight. Another daybreak start—a thin mist blown away as the light dawns beyond the great forests—over the serene loveliness of Penang—the dense green of rubber plantations, scarred here and there by clearings of the old tin mines—over the white houses and gay gardens of Kuala Lumpor, and down through the sunlight to Singapore.

HERE'S TO VOGUE

By a Reader from the Middle West

"FIVE below zero, and I'm not getting up early in the morning to ski in America—either at Woodstock, Vermont, or Waterville, New Hampshire—, nor am I planning on skiing in the Tyrol. I'm not packing my clothes for the Florida sun. I'm staying right in the Middle West, and yet, 'Here's to Vogue!' If I should be suddenly left a fortune (chances are one in a million), I'd know exactly where to find ski or resort clothes, thanks to Vogue. I shop every issue with Shop-Hound. I've purchased Shop-Hound discoveries by mail a few times. I've covered New York with 'Flaneuse.' Although it looks doubtful now that I'll get to New York very soon to discover the dine-and-dance clubs that 'Flaneuse' describes so vividly, I do enjoy reading about them. I know 'Who's Who' in every single issue, and yet only by pictures. I can almost imagine myself at a Noel Coward opening after reading 'New York Is At It Again,' by Clare Boothe Brokaw. I really loved and appreciated Vogue's Eye View of Christmas.

"Of course, I possess 'For the Hostess,' by the editors of The Condé Nast Publications, and 'Vogue's Book of Smart Service.' Now, my only servant is a darky who comes when I have company, and once a week to clean; yet my 'Vogue's Book of Etiquette' has been loaned to some of the best and oldest families in this small town.

"I doubt if there is a reader of Vogue who really appreciates Vogue more than I. Three times I can remember when I felt just right about my clothes—clothes that scored successes for me, thanks to Vogue. The time I read so carefully about plaid suits and the new berets that fitted over one eye—didn't I buy just such a costume, and didn't I appear on the first page of the *Globe-Democrat*, in the costume described? Of course, the main reason might have been that my father had just been chosen Speaker of the House. Then, the spring that Vogue advocated dark blouses with a light suit, I bought one. When I went to the house of the president of the university for a luncheon in honour of the governor's wife and daughter, I felt absolutely confident about my clothes, even though I drove up in an old Buick. Then, when Vogue emphasized feather capes and slit, pencil-slim skirts, I got a white satin dress, slit in the front, and a soft blue feather cape (which is my pride and joy), and in this costume I almost broke up a rush party at my sorority house be-

cause every one wanted one like it. I know what Alice Duer Miller meant when she said: 'It's caring . . . caring a terrible lot . . . whether you're right, or whether you're not.'

"Then, I remember the day I lost the first golf tournament I ever played in. It was so hard to be a good sport, and I felt so low. When I came home to find a new Vogue, I went to bed and read every line, advertisements and articles, and the golf tournament was forgotten. Then, there are times when I'm feeling low and left out, or feel that my best friends have forsaken me. A new Vogue comes, and all is well. Of course, if the new Vogue isn't due, many is the time I've taken the last six issues (I always save them), and gone to bed and read them through, dreaming dreams about going to Elizabeth Arden's Maine house for a super-rest and beauty cure, and taking Margery Wilson's charm lessons, and shopping with Shop-Hound, and returning in a blaze of charm and loveliness to this mid-Western town. My husband has told many a guest that I cook by Vogue, and it is true. I try every recipe that sounds as though I could make a success of it.

"The logs are burning low, the wind is whistling over the snow outside, and I see by my calendar that another issue of Vogue is due. I can't wait to read the forecast for spring. If this manuscript is worth money, send money to Mrs. H. M. P.

Columbia, Missouri

"P. S. If it is not worth money, you can put it in the waste-paper basket, and I'll still love Vogue. Maybe you have your troubles, so that a compliment can be appreciated. If editing a magazine is anything like the dry goods business which my husband is in; the law business or politics which my father is in; a newspaper that I worked on—you get plenty of knocks, so that my good-will may be appreciated even if it isn't worth money. You can't blame a graduate of a school of journalism for practising!"

• EDITOR'S NOTE: Such balm to the hearts of our striving editors just couldn't go unrewarded, so we were delighted to send Mrs. H. M. P. a small token of our appreciation for her letter. Of course, we can't play Santa Claus to all the writers of kind words to us, but when a letter as interesting as that of Mrs. H. M. P. does cross our path, we feel moved to express our gratitude in a tangible way.



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SOCIETY

(CONTINUED FROM PAGE 117)

ENGAGEMENTS

Dudley-Post—Miss Cynthia Dudley, daughter of Mr. and Mrs. A. Dean Dudley, of Syracuse, New York, to Mr. Charles Dayton Post, junior, of Boston, Massachusetts, son of Dr. Charles Dayton Post and Mrs. Post, of Syracuse, New York.

Groat-Wade—Miss Elsie Groat, daughter of Dr. William A. Groat and Mrs. Groat, to Mr. William Wade, son of the late Frank E. Wade and Mrs. Wade.

TAMPA

Lott-Baskerville—Miss Elizabeth Lott, daughter of Mr. and Mrs. Henry Mitchell Lott, to Mr. Charles Gordon Baskerville, son of Mr. and Mrs. William Sumner Baskerville, of Monroe, North Carolina.

TORONTO, ONTARIO

Wisner-Osler—Miss Frances Susanna Wisner, daughter of Mr. and Mrs. Charles L. Wisner, to Mr. Gordon Stuart Osler, son of Mr. and Mrs. F. Gordon Osler.

TROY

Cluett-Walker—Miss Edith Cluett, daughter of Mr. and Mrs. George Alfred Cluett, of Williamstown, Massachusetts, to Mr. Joseph Philip Walker, son of Mr. and Mrs. Joseph Jeanes Walker, of Dobbs Ferry, New York.

Connolly-Voorhees—Miss Sheila Connolly, daughter of Mrs. Charles M. Connolly, to Mr. Roland Voorhees, son of Mr. H. Belin Voorhees, of Chicago, Illinois.

TULSA

Maxey-Wilson—Miss Mildred Jane Maxey, daughter of Judge James Harvey Maxey and Mrs. Maxey, of Tulsa, Oklahoma, to Mr. Harry Borwell Wilson, of San Francisco, California, son of Mr. and Mrs. Harry Bertram Wilson, of Chicago, Illinois.

UTICA

Maynard-Parsons—Miss Mary Louise Maynard, daughter of Mr. and Mrs. John F. Maynard, to Mr. Joseph Lester Parsons, junior, son of Mr. and Mrs. Joseph Lester Parsons, of West Orange, New Jersey.

WASHINGTON, D. C.

McCormick-Goodhart-Gibson—Miss Patience H. McCormick-Goodhart, daughter of Mr. F. Hamilton McCormick-Goodhart, to Mr. James McMillan Gibson, son of Mrs. Morris E. Locke.

WEDDINGS

NEW YORK

Bakewell-Adams—On November 16, in Saint James's Church, Mr. Henry Palmer Bakewell, son of Professor Charles Montague Bakewell and Mrs. Bakewell, of New Haven, Connecticut, and Miss Hester Livingstone Adams, daughter of Mr. and Mrs. George Webster Adams, of New York.

Bonsal-Canfield—On November 17, in Saint Philip's Protestant Episcopal Church, Charleston, South Carolina, Mr. Warwick Potter Bonsal, of New York, son of the late W. Roscoe Bonsal and Mrs. Bonsal, of Lenox, Massachusetts, and Miss Frances Maynard Canfield, daughter of Mr. and Mrs. George Dana Canfield, of Charleston.

Carter-Tenney—On November 3, in the Chantry of Grace Church, New York, Mr. Edward Lawrence Carter, of Washington, D. C., son of the Reverend Dr. John Franklin Carter, of Williamstown, Massachusetts, and Miss Elizabeth Griswold Tenney, daughter of the late Sanborn G. Tenney and Mrs. Tenney, of New York and Williamstown.

Downing-Cheney—On November 7, in the Chantry of Grace Church, New York, Mr. Augustus C. Downing, of New York, son of the late Augustus C. Downing and Mrs. Downing, of Washington, D. C., and Miss Harriet Crawford Cheney, daughter of the late George L. Cheney and Mrs. Cheney, of New York.

Ferguson-Merrill—On December 28, in Grace Protestant Episcopal Church, Mr. Samuel Ferguson, junior, son of Mr. and Mrs. Samuel Ferguson, of Hartford, Connecticut, and Miss Marian Rand Merrill, daughter of Mr. Payson McL. Merrill, of New York.

Jones-Myers—On November 9, in the Chapel of Saint Bartholomew's Church, Mr. Philip Livingston Jones, son of Mrs. William Wilton Wood, junior, and the late Philip Livingston Jones, and Miss Elizabeth Taylor Myers, daughter of Mr. Irving T. Myers.

Kenny-O'Brien—On December 12, in the Church of Saint Vincent Ferrer, Mr. Thomas A. Kenny, son of Mr. and Mrs. William F. Kenny, and Miss Katherine Mathew O'Brien, daughter of Mr. Thomas Dudley O'Brien and niece of Mrs. Francis G. Stuart.

WEDDINGS

Little-Hollins—On November 11, at "Meadow Farm," East Islip, Long Island, Mr. Arthur W. Little, junior, son of Colonel Arthur W. Little, and Miss Faith Hollins, daughter of Mr. and Mrs. Gerald Vanderbilt Hollins, of New York and East Islip, Long Island.

Marvel-Potter—On December 22, in the Church of the Epiphany, Mr. William Marvel, son of the late Josiah Marvel and Mrs. Marvel, of Greenville, Delaware, and Miss Peggy Potter, daughter of Mr. and Mrs. Alonzo Potter, of New York.

Polhemus-Pond—On November 19, in Montclair, New Jersey, Mr. Frederick Suydam Polhemus, son of the late James Suydam Polhemus and Mrs. Polhemus, of Newark, New Jersey, and Miss Elizabeth Olds Pond, daughter of Dr. Francis Jones Pond and Mrs. Pond, of Montclair.

Potter-Whitney—On November 7, in the Chapel of Saint James in the Cathedral of Saint John the Divine, Mr. J. Earl Potter, son of Mr. and Mrs. Alonzo Potter, of New York and Westbury, Long Island, and Miss Mary Catherine Whitney, daughter of Mrs. Fisher Whitney and Mr. H. LeRoy Whitney.

Reuter-Hone—On November 10, Mr. David George Reuter, son of the late Reverend Dr. William C. Reuter and Mrs. Reuter, of Pekin, Illinois, and Miss Charlotte Russell Hone, daughter of Mr. and Mrs. Harold Hone.

Sevastopoulo-Guest—On December 1, Mr. Marc Sevastopoulo, of Paris, son of the late Charles Sevastopoulo and Mrs. Sevastopoulo, and Miss Diana Guest, daughter of the Hon. Mrs. Frederick E. Guest, of New York, Roslyn, Long Island, and Palm Beach, Florida, and of Captain the Hon. Frederick E. Guest.

Stires-Gere—On November 12, in the Cathedral of the Incarnation, Garden City, Long Island, Mr. Milmore Stires, son of the Right Reverend Ernest Milmore Stires and Mrs. Stires, of Garden City, and Miss Sarah Burgess Gere, daughter of Mr. and Mrs. Charles B. Gere, of Syracuse, New York.

Stokes-Sherman—On November 14, in New York City, State Senator Walter Watson Stokes, of "Woodside Hall," Cooperstown, New York, son of the late Mr. and Mrs. Walter C. Stokes, and Miss Hanna Lee Sherman, daughter of Mrs. Charles M. Sherman, of New York.

Wenstrom-Bicknell—On December 14, in Saint Paul's Episcopal Church, Englewood, New Jersey, Lieutenant William Holmes Wenstrom, U. S. A., son of Mr. and Mrs. Olof Wenstrom, of Boston, Massachusetts, and Miss Edith Evelyn Bicknell, daughter of the late Eugene Pintard Bicknell and Mrs. Bicknell.

Winpenny-de Camp—On November 8, in the Madison Avenue Presbyterian Church, Mr. Bruce Winsor Winpenny, son of Mrs. Vernon Chittenden, of Darien, Connecticut, and the late Bruce W. Winpenny, and Miss Julia Janet de Camp, daughter of Mr. and Mrs. Horace S. de Camp.

BOSTON

Cheever-Pierce—On October 20, in the First Parish Church, Milton, Massachusetts, Mr. David Cheever, junior, son of Dr. David Cheever, of Boston and Wellesley, Massachusetts, and Miss Ellen Pierce, daughter of Mr. and Mrs. Roger Pierce, of Milton.

Tudor-Cushman—On November 10, in the Leslie Lindsay Memorial Chapel, Dr. Frederic Tudor and Miss Mary Alorton Cushman, daughter of Mr. and Mrs. Robert Cushman.

Ulman-Thompson—On November 15, in the Chantry of Saint Thomas Church, New York, Mr. Granville O. Barclay Ulman, son of Mrs. J. William Kilbreth, of New York, and the late J. Stevens Ulman, and Miss Margaret W. Thompson, daughter of Mr. and Mrs. William Goodrich Thompson, of Chestnut Hill, Massachusetts.

Willard-Olney—On October 20, in Saint Paul's Church, Dedham, Massachusetts, Mr. Charles Hastings Willard, son of Mrs. Charles A. Willard, of New York, and Miss Nancy Olney, daughter of Mr. and Mrs. Richard Olney, of Brookline, Massachusetts.

CINCINNATI

Herron-Stephenson—On November 24, Mr. Andrew Wilson Herron, junior, son of Mr. and Mrs. Andrew Wilson Herron, of Pittsburgh, Pennsylvania, and Miss Grace B. Stephenson, daughter of the late Edward Louis Stephenson and Mrs. Stephenson.


Siebert-Cantacuzene—On November 11, in Jeffersonville, Indiana, Mr. William Durrell Siebert, of Cincinnati, Ohio, son of Mrs. J. William Siebert, and Mrs. Bertha Cantacuzene, of Washington, D. C., daughter of Prince Michael Cantacuzene and of Mrs. Cantacuzene Grant.

(Continued on page 126)

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SOCIETY

(CONTINUED FROM PAGE 125)

WEDDINGS

COLUMBIA, SOUTH CAROLINA

Pringle-Gibbes—On November 10, Mr. John Julius Pringle, junior, son of Mr. and Mrs. John Julius Pringle, and Miss Margaret Evelyn Gibbes, daughter of the late Alexander Mason Gibbes and Mrs. Gibbes.

Willard-DuBose—On January 19, Mr. Henry Dotterer Willard, of Chicago, Illinois, son of Mr. and Mrs. William Grant Willard, of Spartanburg, South Carolina, and Miss Blanche Orr DuBose, daughter of Dr. Theodore M. DuBose, junior, and Mrs. DuBose.

DENVER

Beeler-Gustin—On January 13, Mr. Henry Sandol Beeler and Miss Marlon Bowden Gustin, daughter of Mrs. William Sherman Gustin.

Hicks-Gengenbach—On January 19, Mr. Henry Allyn Hicks, junior, and Miss Margot Gengenbach, daughter of Dr. Franklin P. Gengenbach and Mrs. Gengenbach.

Writer-Bratton—On December 31, Mr. George Writer and Miss Alice V. Bratton, daughter of Commander Leslie E. Bratton and Mrs. Bratton.

DULUTH

Belfore-O'Donnell—On November 20, Mr. Joseph Francis Belfore, of Detroit, Michigan, son of Mr. and Mrs. Anthony Belfore, of New Rochelle, New York, and Miss Ruth Hartman O'Donnell, daughter of Mrs. Tracy Hartman O'Donnell.

ELMIRA

O'Brien-Murphy—On December 6, Dr. Richard O'Brien, of Corning, New York, and Miss Mary Alice Murphy, daughter of Mrs. Daniel P. Murphy and the late Dr. Murphy.

HOUSTON

Boone-Gieseke—On November 28, Mr. James Carter Boone, son of Dr. Joseph Price Boone and Mrs. Boone, of Macon, Georgia, and Miss Frances Sara Gieseke, daughter of Mr. Frederick August Gieseke.

Carr-Greenwood—On December 29, Mr. Robert Isaac Carr, son of Mr. and Mrs. Zack Carr, of San Antonio, Texas, and Miss Ella Corinne Greenwood, daughter of Dr. James Greenwood and Mrs. Greenwood.

WEDDINGS

Edmundson-Arnold—On January 17, Mr. Herbert Paine Edmundson, son of Mr. and Mrs. William L. Edmundson, and Miss Lida Lacey Arnold, daughter of Dr. Joseph Philip Arnold and Mrs. Arnold.

Phelps-Lee—On December 8, Mr. Merrick Weltz Phelps, son of Mr. and Mrs. Walter F. Phelps, of Dayton, Ohio, and Miss Marie Clark Lee, daughter of Mr. and Mrs. Gabriel Jordan Lee.

Ross-Brown—On November 11, in Saint James Church, LaGrange, Texas, Mr. Dwight Harrington Ross and Miss Mary Alley Brown, daughter of Mr. and Mrs. Leon Dancy Brown.

INDIANAPOLIS

Anderson-Levey—On December 25, Mr. Oscar G. Anderson and Miss Edna Marie Levey, daughter of Mr. and Mrs. Marshall T. Levey.

Hurty-Craig—On January 13, Mr. Gilbert Johnston Hurty and Mrs. Gladys Sutton Craig.

LINCOLN, NEBRASKA

McDonald-Throop—On December 18, Mr. Wesley Patrick McDonald, son of Mrs. Fay W. McDonald, and Miss Mary Katharine Throop, daughter of Mr. and Mrs. Frank Dwight Throop.

LOS ANGELES

Gregson-Janss—On January 12, Mr. George Gregson and Miss Patricia Janss, daughter of Dr. Edwin Janss and Mrs. Janss.

Nichols-Hertzler—On November 3, in All Saints Church, Beverly Hills, California, Mr. John Quintard Nichols, son of Mr. and Mrs. William Morse Nichols, of Yellowstone National Park, and Miss Elizabeth McIntyre Hertzler, daughter of Mr. and Mrs. Arthur Groff Hertzler, of Lancaster, Pennsylvania, and Los Angeles, California.

LYNCHBURG, VIRGINIA

Barksdale-Phillips—On December 15, Mr. Alfred Dickinson Barksdale, son of the late Judge William Randolph Barksdale, and Mrs. Estill Winfree Phillips, daughter of Mr. and Mrs. Walter Russell Winfree.

Elliot-Adams—On December 15, Mr. Davis Haskins Elliot, son of the late Arthur Frank Elliot and Mrs. Elliot, of

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SOCIETY

WEDDINGS

Dartmouth, Massachusetts, and Miss Elizabeth Flournoy Adams, daughter of Mr. William Duval Adams and Mrs. Martha Rivers Adams, of Lynchburg.

MEMPHIS

Morgan-Mallory—On December 31, Mr. William Arthur Morgan, junior, of New York City, son of Mr. and Mrs. William Arthur Morgan, of Buffalo, New York, and Miss Frances Neely Mallory, daughter of Mr. and Mrs. Barton Lee Mallory.

MONTGOMERY

Driver-Flowers—On December 15, Mr. Edmund Bradley Driver, of Columbus, Georgia, son of the late Edmund C. Driver and Mrs. Driver, and Miss Virginia Flowers, daughter of Mr. and Mrs. John Jefferson Flowers, of Montgomery, Alabama.

Evans-Gunter—On November 28, in Saint John's Episcopal Church, Mr. Ethelbert Henry Evans, son of the late Henry G. Evans and Mrs. Evans, and Miss Julia Fairlie Gunter, daughter of Mr. and Mrs. William Adams Gunter.

Hill-Hill—On December 27, Mr. Robert Sommerville Hill, junior, son of Dr. Robert Sommerville Hill and Mrs. Hill, of Montgomery, Alabama, and Miss Louise Hill, daughter of Dr. James Fitts Hill and Mrs. Hill, of Montgomery.

NEW HAVEN

Gallup-Robbins—On December 8, Mr. William Dennison Gallup, son of Mr. and Mrs. Frederick D. Gallup, of Bradford, Pennsylvania, and Miss Harriet Welles Robbins, daughter of Mrs. Edward Denmore Robbins, of New Haven, Connecticut.

OKLAHOMA CITY

Paschal-Green—On December 5, Mr. John Nampes Paschal, son of Mr. and Mrs. Walter B. Paschal, and Miss Louise Green, daughter of Mr. and Mrs. George N. Green.

Sadler-Mays—On November 27, in New York, Dr. LeRoy Huskins Sadler, son of Mr. and Mrs. J. LeRoy Sadler, and Mrs. Gardner Mays, junior, daughter of Mrs. Clarence Eugene Bennett.

Smith-Bulkley—On January 5, Mr. Charles Francis Smith, son of Mrs. Claude L. Smith, of Saint Louis, Missouri, and Miss Edith Bulkley, daughter of Mrs. Frederick Charles Bulkley.

WEDDINGS

RICHMOND, VIRGINIA

Hayes-Bryan—On December 26, in Emmanuel Episcopal Church, Mr. John Green Hayes, junior, son of Mr. and Mrs. John Green Hayes, and Miss Isobel Stewart Bryan, daughter of the late Thomas Pluckney Bryan and Mrs. Bryan.

SAN DIEGO

Goodwin-McKee—On November 17, Mr. Ewart Goodwin, son of the late Percy E. Goodwin and Mrs. Goodwin, and Miss Mary Alice McKee, daughter of Mr. and Mrs. Dempster McKee.

Owers-Berkey—On November 30, in Christ Church, Coronado, California, Lieutenant Frank Donovan Owers, U. S. N., son of the late Judge Frank William Owers and Mrs. Owers, of Coronado, and Miss Barbara Berkey, daughter of the late John De Graff Berkey and Mrs. Henry Carrington Davis, of Coronado.

SIOUX CITY

Knott-Milchrist—On December 29, Dr. Pelree D. Knott, son of the late Dr. Van Buren Knott and Mrs. Knott, and Miss Elizabeth Milchrist, daughter of Mr. and Mrs. William Milchrist.

SPRINGFIELD, MASSACHUSETTS

Brown-Caffee—On December 29, Mr. Phelps Brown and Miss Elizabeth Caffee, daughter of Mrs. Melvin D. Southworth.

Swett-Broadwell—On December 29, Mr. Russell F. Swett and Miss Jane Broadwell, daughter of Mr. and Mrs. Edward H. Broadwell.

TAMPA

Carten-Trice—On November 21, Mr. Douglas Carten and Miss Lucile Trice, daughter of the late John Trice and the late Mrs. John Philip Shaddick.

PARKERSBURG, WEST VIRGINIA

Lockhart-Holliday—On November 22, in Saint Thomas Church, White Sulphur Springs, West Virginia, Mr. Hayden J. Lockhart, son of Mr. and Mrs. H. J. Lockhart, and Miss Flora Virginia Holliday, daughter of Mr. and Mrs. W. O. Holliday.

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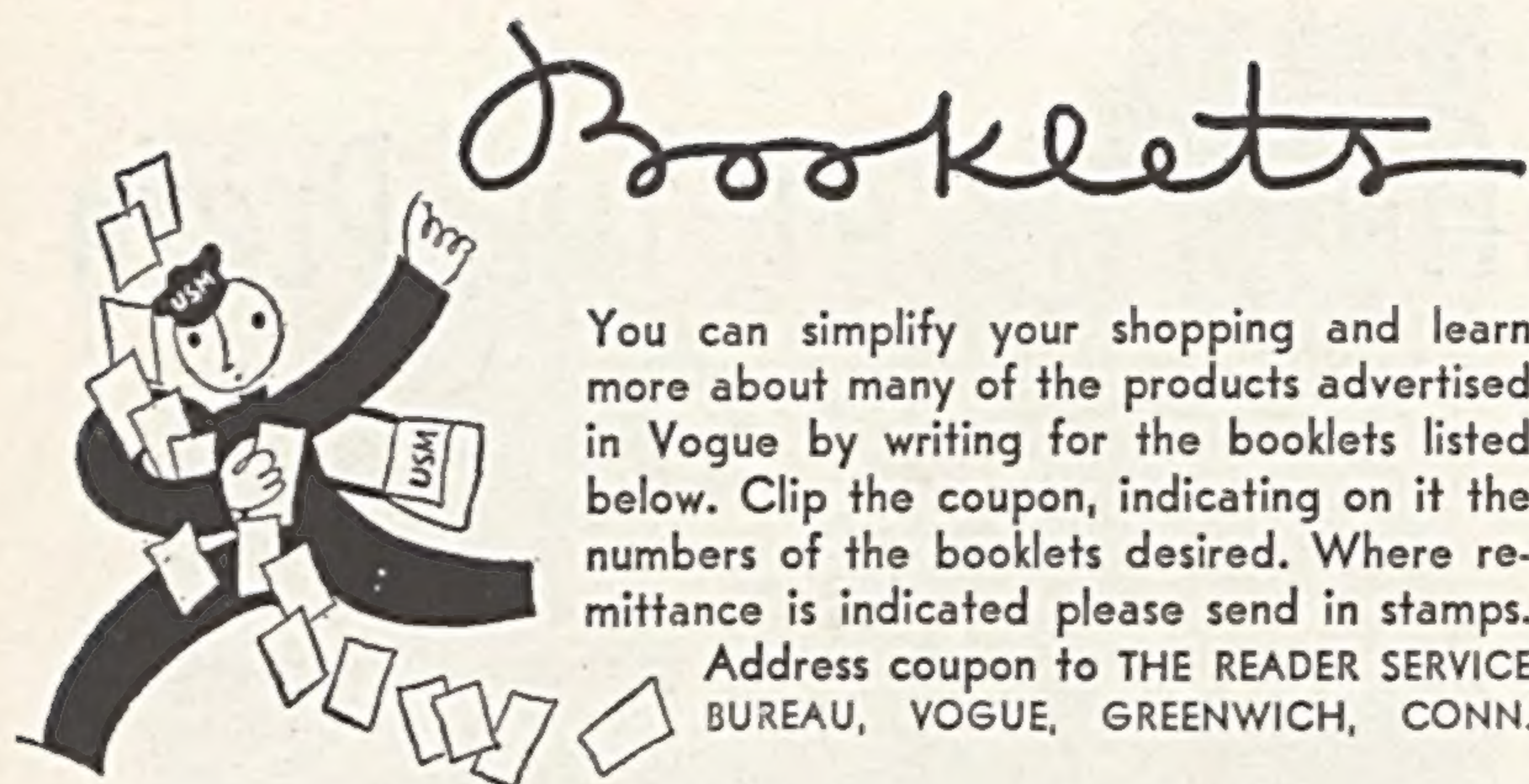
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INSURED**

SAFE and sound, this personable young lady has been delivered by motor to her doorstep, in a comfort and safety which to her are a matter of course. She doesn't give much thought to Fisher No Draft Ventilation. All she knows is that when she rides, the air in the car is nice and fresh, and not a bit drafty. She doesn't pay much attention to the good solid thud of a door swinging shut, or consider the superb Fisher craftsmanship which accounts for that safety and ruggedness. She doesn't spend much time admiring the luxurious ease and width of the seats, though she does like to snug down on the cushions. . . . But her elders, who can vividly remember when motor cars lacked most of these modern advances, are quite definite in their appreciation, which is why you're likely to hear most folks say, "When you buy a new car, better pick the one with Body by Fisher."



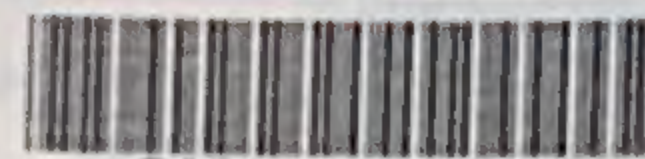
BODY BY FISHER on GENERAL MOTORS CARS ONLY: CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • LA SALLE • CADILLAC



Luckies



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